

HOT WEATHER  
FASHIONS

# VOGUE

JULY 1 1915  
PRICE 25 CTS.



THE VOGUE COMPANY  
CONDE NAST — PUBLISHER





## "Onyx" Silk Hosiery



A seasonable necessity for every summer activity—from ballroom to beach!

*In any color and shade to match any gown*

The following three selected numbers are typical of "Onyx" quality and value:

No. 235

**\$1.00**

Fine Silk with DUB-L  
Lisle garter top, triple  
extra spliced heel and  
toe, medium weight.

No. 350

**\$1.50**

Pure Silk, DUB-L wide  
garter top, triple extra  
spliced heel and toe.  
Seasonable weight.

No. 106

**\$2.00**

Medium weight, finest  
thread silk, DUB-L Silk  
garter top, triple extra  
spliced heel and toe.

These three "ONYX" qualities with the "POINTEX" Heel, in Black and all the newest shades.

*You will find "Onyx," the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements—let us help you!*

*Wholesale*

**Lord & Taylor**

*New York*



# OLDSMOBILE

## SETS THE PACE WITH AN

# EIGHT

*Alive with Power — Light in Weight  
Exquisite in Beauty*

### *August Deliveries*

It looks good to the eye, and when you step on the accelerator you experience a thrill you never dreamed a car could give you. You feel a sensation of resistless power—smooth, velvety, unbroken and strong, like the flow of a mill race.

An OLDSMOBILE through and through—it is a radical turning, an almost startling departure, from the usual idea of eight-cylinder motor efficiency. Oldsmobiles have this attraction always—they are quite out of the ordinary.

So with this *Eight*. It is light in weight. In addition, it is simple mechanically and as reliable as a watch. There is nothing perplexing under the hood. The car requires very little attention and very small expense to operate.

In a group of cars it impresses you at once as having distinction. Driving on the road you feel a satisfying difference between this and all other cars you meet.

So quickly does it win your friendship you think the car half human.

*A Most Surprising Thing is the Price, \$1295.*

### *For Immediate Delivery*

As a companion piece to our *Eight* we announce for 1916 a new *Oldsmobile Four*, Model 43—very distinctive, with 120-inch wheelbase and a correspondingly ample body. Everything about the car attracts—a powerful Oldsmobile valve-in-head motor; long and buoyant springs; fascinatingly attractive cabinet work; clear, thrifty, live hickory wheels in natural finish; seats delightfully deep and soft—and the surprisingly moderate price, \$1095.

Booklet No. 137 on request.

OLDS MOTOR WORKS, LANSING, MICH.  
ESTABLISHED 1880 INCORPORATED 1899

*Many of the geniuses of the automobile industry are the product of the House of Oldsmobile—a school where men are trained to be thorough and accurate.*

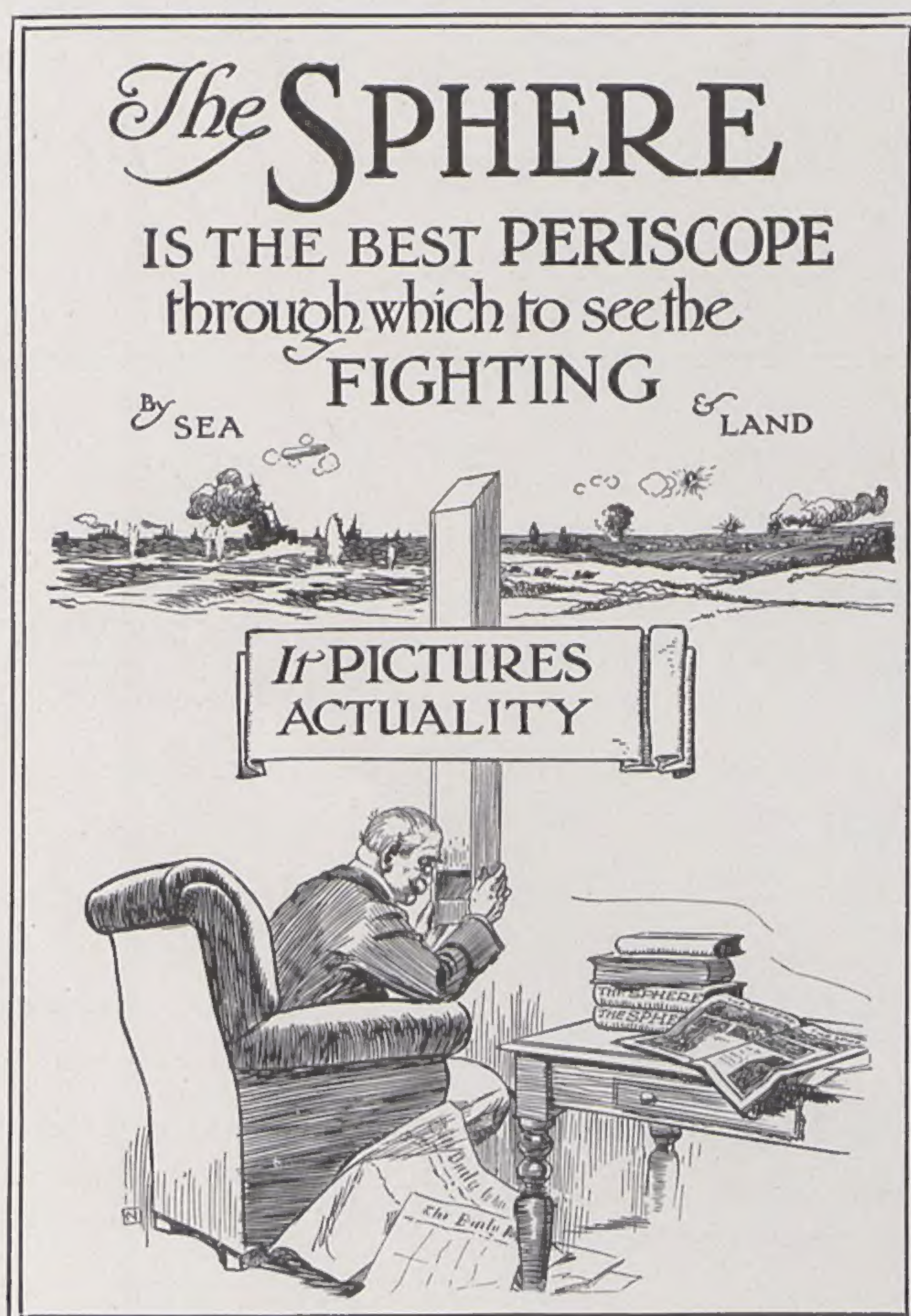
*Oldsmobile*



# Why "The Sphere" Newspaper Should Appeal to Americans

- 1.—It offers a COMPLETE RECORD of the GREAT EUROPEAN WAR.  
 2.—Its brilliant Artists have had practical experience of many Great Battles by Sea and Land.

3.—Its Diagrams of Great Military and Naval Events are worked out with some of the precision and care that THE SPHERE has learnt from its study of American newspapers.



4.—It is a beautifully produced journal, its fine printing and good paper creating a record in newspaper publication. It aims, in fact, at some of the effectiveness of the American magazines.

## THE SPHERE

should be ORDERED DIRECT from the  
 PUBLISHING OFFICE, GREAT NEW STREET, LONDON, ENGLAND

*Send Ten Dollars for a Year's Subscription*  
 — Including Christmas and all Double and Extra Numbers

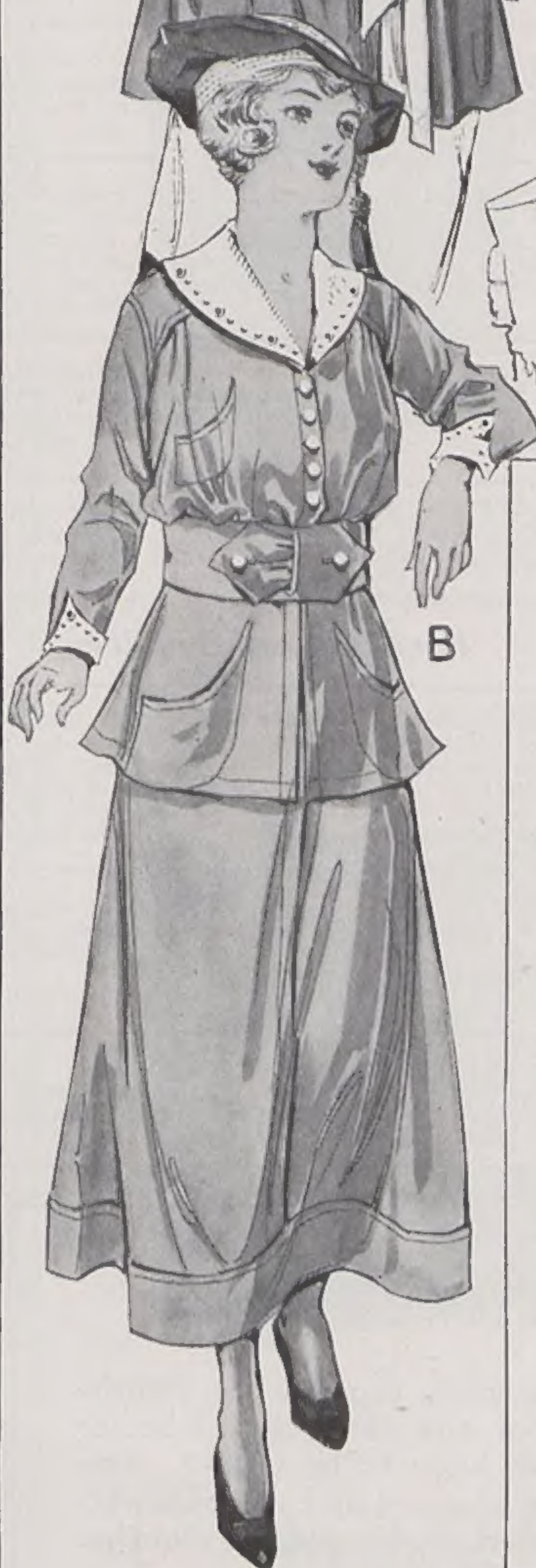


# Smart Originations in Sports-Wear

## The New Hats:

- A. Straw Sailor: of "rough-and-ready" straw, black or white, with band and bow. **\$2.49**
- B. The "Chin-Chin": of natural Milan with black velvet; black silk cord and tassel. **\$4.49**
- C. Student's Cap: of novelty chin-chilla, in white with silk tassel. **\$2.89**

- D. Satin Sailor: lustrous black satin, with band and quilled rosette. **\$2.89**
- E. Flannel "Tam": of white faced with field-green flannel. **\$2.69**
- F. Madagascar Straw Hat: stitched brim and silk Jersey band. **\$2.69**
- G. Milan Straw Hat: natural color, with Roman striped ribbon band and fancy feather. **\$3.49**



## Sport Apparel

- A. REVERSIBLE SILK JERSEY SPORT COAT: in rose with white; Copenhagen with white; Tuxedo brown with white; green with white. Model with sash and pockets, perfectly reversible. **\$14.74**
- B. TENNIS DRESS: of French linen in white, rose, green, Copenhagen, grey or brown. Collar and cuffs of pique are hand-embroidered; jaunty blouse coatee with pockets; very flaring skirt. **\$11.74**
- C. SHETLAND WOOL SWEATER: in white and combinations of Copenhagen, rose, sand, or black; striped collar and cuffs. **\$4.89**
- D. "ARTIFICIAL SILK" SWEATER: in rose, canary, Copenhagen or white ripple-stitch; shawl collar, cuffs and borders in fancy weave. Tasseled sash. **\$6.94**
- E. WHITE VELVET-CORDUROY SKIRT: exceptionally fine quality; trimmed with braid and pearl buttons; wide belt is detachable. **\$5.74**  
WHITE LINEN SKIRTS in similar model (without braid). **\$4.49**
- E. SPORT BLOUSE: "Nagasaki" silk in awning stripes; gay colors with white. **\$4.74**  
Same model in rose or white handkerchief linen. **\$2.89**
- F. SPORT SUIT: "Government Khaki" in model with divided skirt for cross-saddle riding. Smart Norfolk jacket with pockets. **\$10.74**  
Similar model in tan, green, beaver or white velvet corduroy; shell skirt and unlined coat. **\$14.74**  
With silk-lined coat. **\$18.74**
- G. OUTING SUIT: Skirt of club checks in black-and-white. Semi-Norfolk coat of two-tone cheviot homespun in rose, green, Belgian blue, or leather color, with check collar, cuffs and belt; peau de cygne lined. **\$26.75**

*R. H. Macy & Co.*

HERALD SQUARE BROADWAY 34th STREET to 35th STREET NEW YORK



# SALES AND EXCHANGES

## Wearing Apparel

**BLUE** charmeuse afternoon gown, copy Jean Halle's model, trimmed with blue braid, white vest. Size 38. \$50. No. 531-D.

**FOR SALE**—Six "Kate Greenaway" dresses of norgay muslin, beautifully hand-made and trimmed with Irish picot. Size 1 year. \$5 each. Bonnets to match, \$3. No. 556-D.

**FOR SALE**—Blue and silver brocade evening gown. Cost \$175—Sell \$50. White satin dancing gown; excellent condition. Size 32. Cost \$160—Sell \$45. No. 557-D.

**ON** account of mourning, will sell pink taffeta afternoon gown, exquisitely trimmed in heavy cream lace. Size 36. Cost \$65—Sell \$30. Good condition. No. 559-D.

**NEW** attractive blue silk suit, sand lining, handsome blue and gold lace waist. Size 38. Cost \$110—Sell \$55. Gentleman's dress suit, evening coat, tuxedo, large size, \$25. 560-D.

**FOR SALE**—A Paisley and a Cashmere shawl. No. 565-D.

**FOR SALE**—Silk shawl, ivory-white centre, thistle design, Oriental border 14 inches wide; lovely colors, make beautiful evening cloak. Size 70 x 64 in., \$250. No. 566-D.

**ONE-PIECE** gown, skirt black and white crepe de Chine, lavender flowers; waist, black net over white chiffon. Absolutely new. Worn once. Size 38, \$30. No. 568-D.

**WANTED**—Dark-colored, cross-saddle riding outfit, 38 bust, 26 waist. Fit tall figure. Must be in good condition and reasonable. No. 126-B.

**WANTED**—Late models. Bust 40, 5 ft. 9 in. tall. Strictly tailored mannish or plain Norfolk. Wide skirt. Extreme flare. White sport coat. Classy waists. No. 127-B.

## Miscellaneous

**WOULD** like to communicate with lady who can show some of my imported hand embroideries I wish to dispose of, to her friends. No investment. No. 558-D.

**BEAUTIFUL** hand-crocheted lace bed-spread for double bed, never been used. Worth \$100—Will sell for \$55. Offers considered. No. 563-D.

**APARTMENT** for rent; most unusual opportunity. Completely furnished—piano, linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light. Near Central Park, one block from subway and elevated stations and four car lines. Twelve minutes from theater and shopping centers. Moderate rent. References required. No. 482-D.

## To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the August 15th Vogue should be received on or before July 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

## It Does Not Matter Where You Live

"I HAVE had so many results from my advertisement that I have had to withdraw it, but I will put it in again in September and continue it throughout the year. I am beginning to find I have quite an established patronage from former patrons through Vogue."

**THIS** letter is from a woman in Eau Claire, Wisconsin, whose message has been appearing in the Professional Services columns of Sales & Exchanges. Vogue has taken pleasure in forwarding to her the many letters from readers who have been interested in her announcement, and the fact that our correspondent lives in the Middle West apparently has not put her to any disadvantage.

**IT** is amazing to see how scattered and far apart are the homes of those whose messages appear on this page. It does not matter in what part of the country you live, Vogue will reach the home of some woman who is anxious to buy the very thing you offer.

**THERE** are Vogue readers everywhere; and if your offering is likely to be appreciated in a locality distant from yours, the chances are that among these readers there will be one or more interested in your message.

**IF** you want something that is not found here—furniture for your cottage or camp, an extra gown, or picture—follow the rules above, and you may "discover" something that days of hunting in the most unusual shops would fail to disclose.

**Sales and Exchanges Service**  
**VOGUE, 443 Fourth Avenue, New York City**

## Miscellaneous - Cont.

**EXCEPTIONAL** opportunity. Beautiful French rug, 15 x 17 feet. Deep, soft, hand-tufted in French design. Soft fawn body with delicate soft-color border design. Made to order. Cost \$900—Sell \$500. Used but six months. No. 938-D.

**FOR SALE**—Extra wide, handsomely carved, mid-Victorian four-poster canopy-top bedstead, new box spring included. Reasonable offer considered. No. 554-D.

**FOR SALE**—Original oil painting, 5 x 7 ft. By Martin of Antwerp, A.D. 1400, few now in existence. Also large-size bust of Christ, by Petrich, first American marble carved into statuary. Investigation solicited. No reasonable offer refused. No. 555-D.

**FOR SALE**—Century 5x7 plate camera fitted with \$57 Bausch & Lomb-Zeiss Tessar lens; carrying case. Sell \$50. No. 561-D.

**FOR SALE**—Several pieces of Antique Mahogany, in excellent condition, and some old Sheffield plate, including one pair of very beautiful candlesticks. No. 562-D.

**FOR SALE**—A set of "Watteau" dinner cards. Figures in crisp muslin dresses, with French flowers. Unusually attractive set. \$5 dozen or 50c each. No. 564-D.

**FOR SALE**—Beautiful Tiffany coffee and tea set, extra pieces to match, in all twelve. Large silver pitcher. All above old, hand-wrought. Necklace of amethysts and pearls. Colonial furniture. Correspondence solicited. No. 567-D.

**ANTIQUE** Spanish lady's saddle, bench stirrup. Brought from Spain in about 1756. Not for use, only for connoisseur of antiques. \$50. No. 569-D.

**BLUE** homespun coverlid, over 100 years old. Could be used for rug or portieres. Will sell to highest bidder. No. 570-D.

## Professional Services

**SPANISH-English.** Refined, amiable, healthy secretary, companion, tutor, pianist, elocutionist, traveler, equestrian—Cambridge (England) University diplomas. Coach backward students in camp. References exchanged. Permanent preferred. No. 790-C.

**YOUNG** lady of good social position, desires employment as companion or nursery governess. Has had a full course in domestic science, and is experienced traveler. No. 791-C.

**CHILDREN** to board during summer. Expert care. Vegetables from own garden. Plenty fresh milk, butter, eggs. Sleeping porches. References exchanged. No. 792-C.



**House Maid's Costume**  
No. 846 (at left). Imported Irish Poplin. All shades, \$5. Black sateen, \$3.  
No. 846-50. Apron of dotted Swiss, pure linen edges, \$1.25. Also in fine net and Persian Lawn.  
No. 846-51. Cuffs and collar, 40c.  
No. 846-52. Caps, 25c, 35c, 45c, 65c, 75c.



**Joseph**  
Caps-Aprons-Uniforms



**Nurse's Costume**  
No. 104 (at right). Of striped Seersucker, \$1.50 to \$2.50. Also stripes and plain shades, at \$2.50.  
No. 104-50. Apron, linen, \$1; sheeting, 85c.  
No. 104-51. Apron Bibs, 35c to 50c.  
No. 104-52. Linen Cuffs, 25c; Caps, 15c to 50c.

**129 East 34th St. New York**  
Phone, 5571 Murray Hill  
At Lexington Ave.

Joseph Uniforms are correct in style and shade. Every garment made on the premises. Order by mail or personally. Send for free Portfolio of Designs.

## Your Summer Home

**IF** you want a cottage at Newport, Bar Harbor, Southampton, the North Shore, or any other of the better known summer resorts, you will have to be quick! The best cottages are already being snapped up by people who in previous years have gone abroad for the summer months.

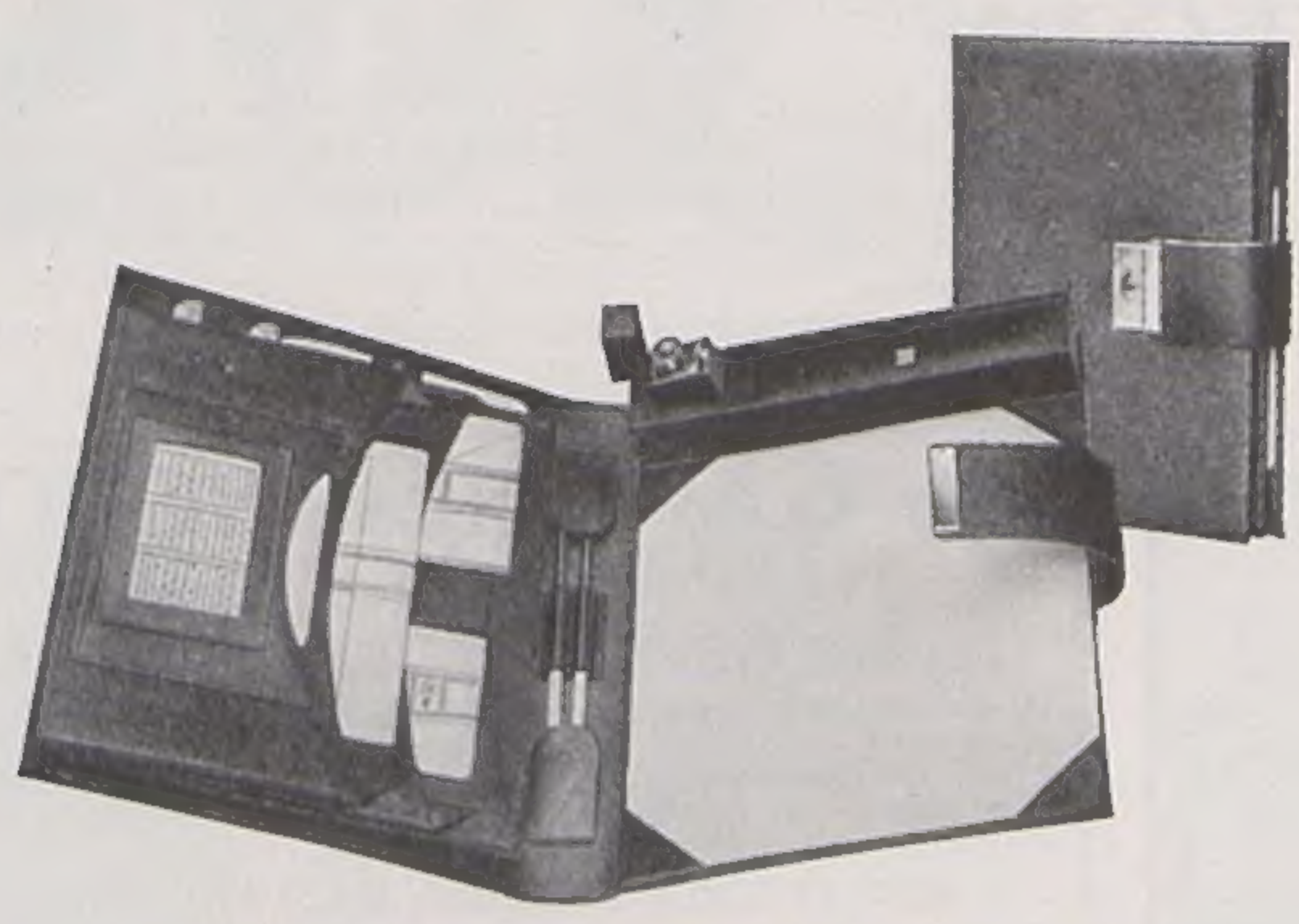
Why not let Vanity Fair help you? Its real estate department, "Where to Live," is at your service; and if you fail to find in this month's issue the very cottage you are looking for, a letter to Vanity Fair will bring prompt and trustworthy information. Write at once.

**VANITY FAIR**

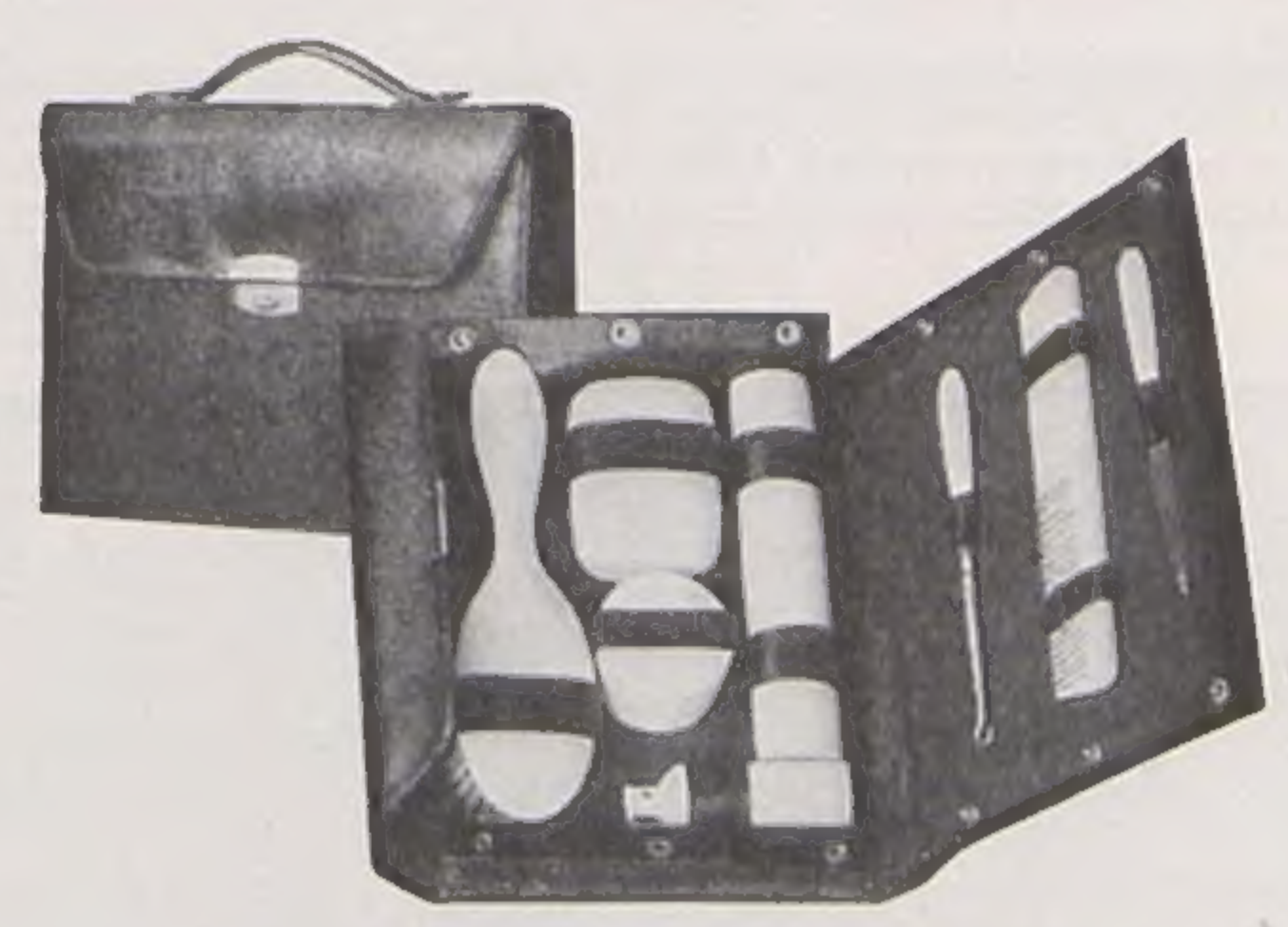
449 FOURTH AVENUE

NEW YORK





A writing portfolio of Morocco leather in colors, made with five deep extension pockets for stationery and letters, two stamp pockets and one writing-card pocket. Filled with calendar, paper-cutter, pen-holder and pencil of white bone; made with folding safety-inkwell and compartment for pen-points, elastics, etc., above blotting-pad. Dimensions folded, as in illustration, 11½ x 9 inches. \$12.00 Striped Morocco, \$12.75 Tan pigskin, or black grained patent leather, \$13.00



A Toile-case, designed especially for women, of Morocco leather, in colors. It is lined with moreen to match, and closes flat with snap-fastenings, as in illustration, with a handle at the top. The fittings are of white ivory-celluloid, and comprise a hair-brush, comb, button-hook, nail-file, tooth-powder holder, soap box, salve jar, and tooth and nail-brush container. 7¼ x 9½ x 1¼ inches, folded. \$8.50

## Unrestricted Sunshine

When the sunshine was made, it was made for all. Incidentally, it is, at all times, our endeavour to consider the tastes of all persons—the most fastidious as well as the most economical.

The man who changes his clothes seven times daily and never wears the same collar-stud twice, is no less our patron than the woman who very thriftily saves her first wedding-gown for a possible second marriage.

Naturally, it is the wish of all of us to be happy and live within our incomes—even if we must borrow money with which to do it.



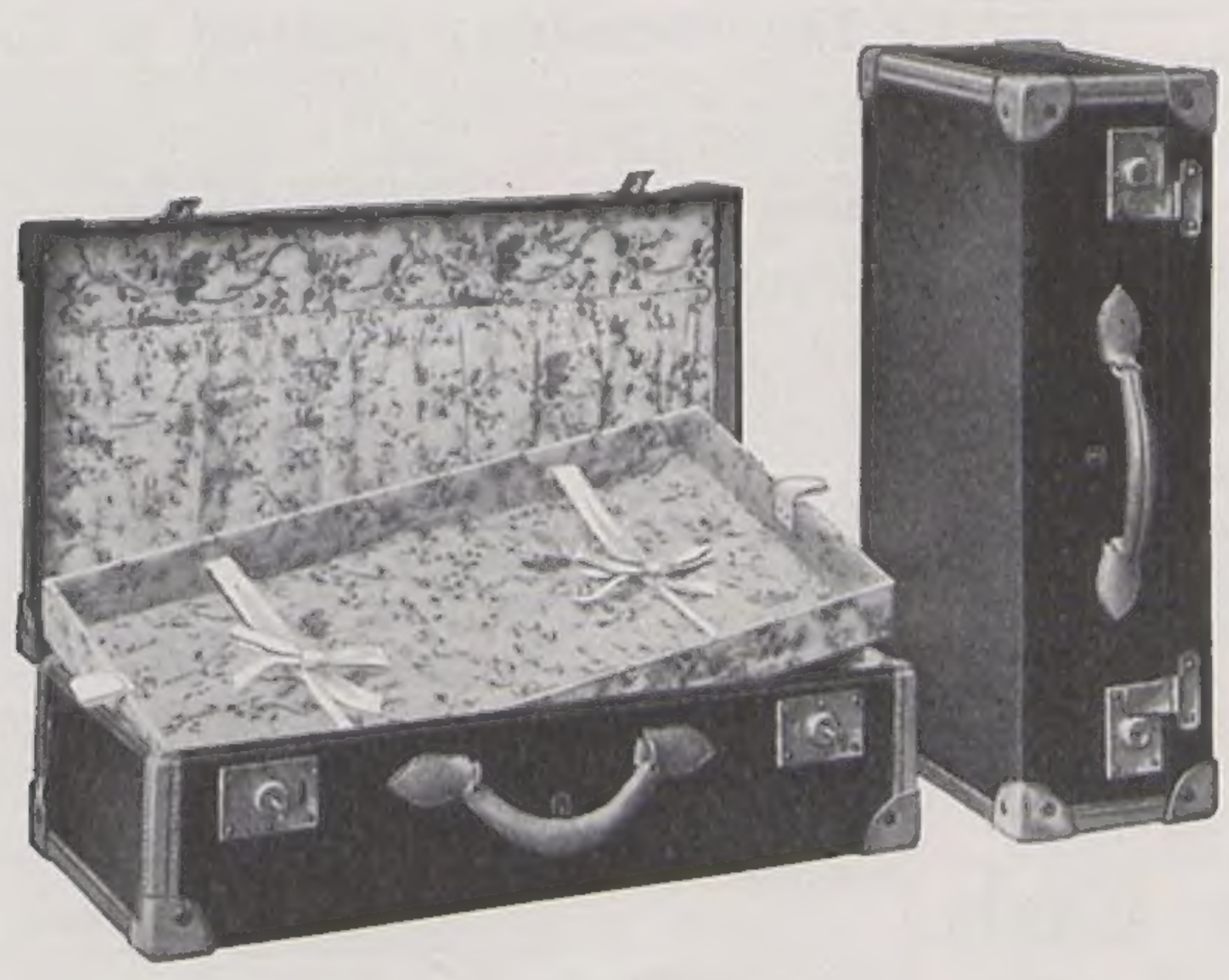
This serving-stand is also of white enameled wicker, with a tinted rose-festoon mounting on the handle and sides. It is fitted with two Royal Worcesterware plates, of the flower-festoon pattern. The stand is 9 inches wide and 11½ inches in height. Complete \$7.50



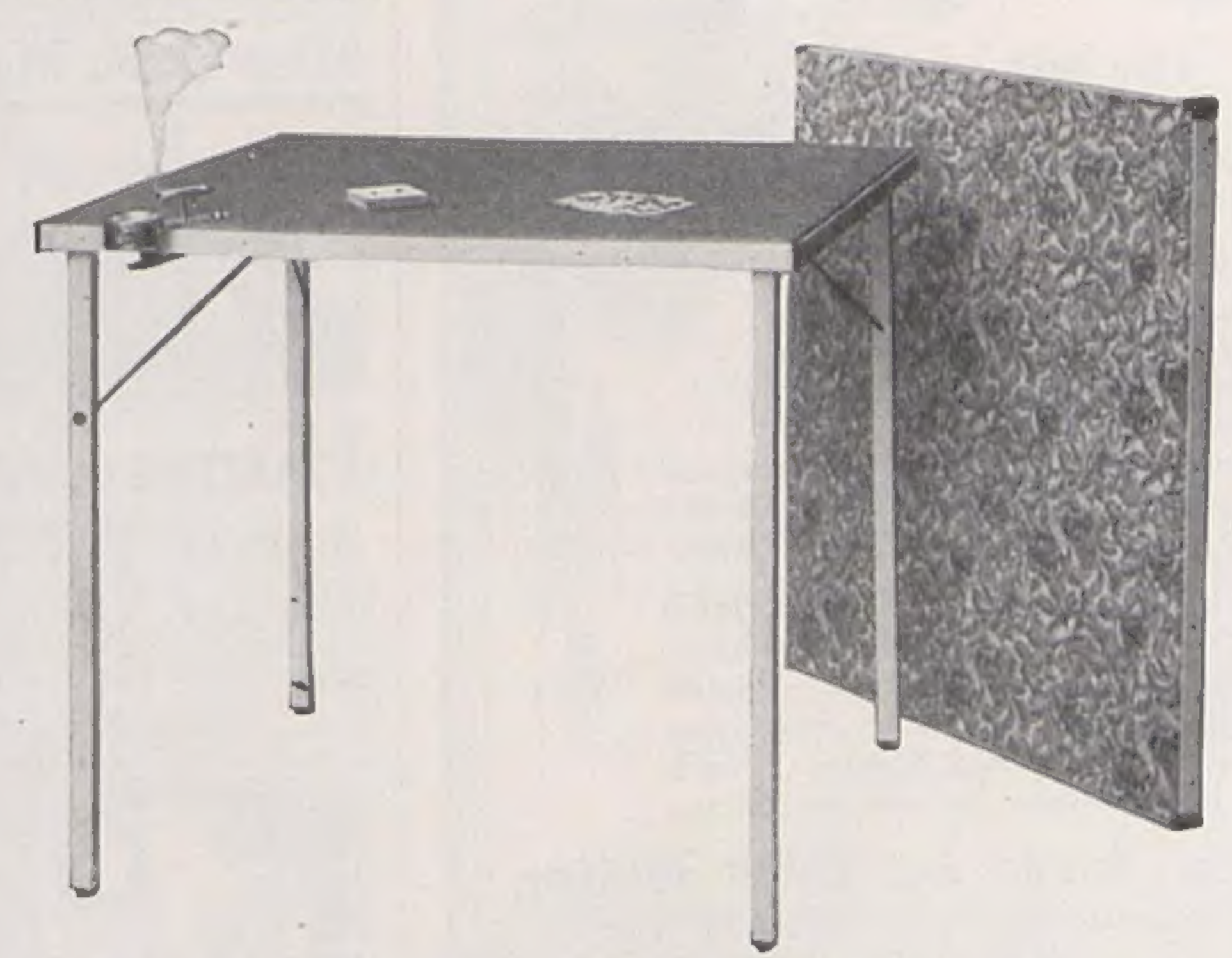
The so-called "Night-Cap Set": the tray of which is of the whitest enameled wicker, with a tinted rose-festoon mounting on handle and rim; and cretonne-under-glass bottom, 6-inch diameter, 9 inches high, fitted with a crystal water-carafe, a liquor "pony" bottle forming the stopper, and tumbler, inverted, fitting over the whole; each frosted and cut with flower-and-leaf design. Complete \$4.75



A table-basket for fruit, or bread-rolls, made entirely of spotless white enameled wicker, closely woven. The mounting on the handle and body of the basket is of rose-festoon design, delicately tinted. The basket measures 9 inches across, and is 12 inches high. \$6.00



A most distinctive suit-case of English design, for men or women, made with black enamel cloth-covering and strongly bound with contrasting russet leather. The frame is entirely of sturdy boxwood, with riveted reinforced corners, the outer mountings and locks of brass, the lining of flowered cretonne or tan Irish linen, the handle of stitched leather. It is fitted with a removable tray and a pocket inside the cover, 23¼ x 13 x 7 inches. \$9.00 Painting two or more initials, extra 75c



An entirely unique folding card, sewing, or boudoir table. The rubber-padded legs and framework are of excellent white enameled wood, the mechanism and rounded corners of sanded brass, dull finish. The covering may be had in exquisite cretonnes of solid colors or flowered designs. The illustration shows the table in use and folded. Dimensions: 30 x 30 inches, 27 inches high. \$4.50  
Prince's silver plate cigarette rest and ash-receiver, to clip on table edge. \$2.00

*Mark Cross*

404 FIFTH AVENUE  
NEW YORK

89 Regent St. LONDON, W.    253 Broadway NEW YORK    145 Tremont St. BOSTON





# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

New York

New York

New York

## OAKSMERE

### Mrs. Merrill's School for Girls

Orienta Point Mamaroneck, N. Y.

Situated in a most beautiful part of Westchester County, Oaksmere offers a complete college preparatory and finishing course. Magnificent grounds with all outdoor advantages. One-tenth of a mile fronting on Long Island Sound. Special training in advanced English, literature, art, history and the languages, as well as a thorough training for grace and ease of manner. Catalogue giving complete information, and showing many views of this unique school, may be obtained upon application. Address



The Residence at Oaksmere

## OAKSMERE

Mrs. Merrill's School for Girls, Orienta Point, Mamaroneck-on-the-Sound, N.Y.

Telephone, 906-Mamaroneck

## Rye Seminary

A SCHOOL FOR GIRLS

Suburban to New York. College Preparatory and General Courses. Exceptional advantages in music. Country life and outdoor athletics.

MRS. LIFE THE MISSES STOWE  
Principals  
Rye, New York

## Mrs. Dow's School For Girls

For circular address

Mrs. Mary E. Dow, Principal,  
Briarcliff Manor, N.Y.



## MARYMOUNT

Tarrytown-on-Hudson  
New York

HIGH CLASS SCHOOL FOR YOUNG LADIES  
Conducted by the Religious of the Sacred Heart of Mary  
Magnificently situated on the Hudson,  
40 minutes from New York City

PREPARATORY, ACADEMIC AND TWO YEARS' COLLEGIATE COURSES  
European Advantages. French Conversation with Native Teachers.  
Gymnasium, Physical Culture, Tennis, Skating, Riding  
For Catalogue Address The Reverend Mother

## Miss C. E. Mason's Suburban School for Girls. "The Castle."



TARRYTOWN-ON-HUDSON, N. Y.

Only 40 minutes from N. Y. City.  
Upper School for girls 13 to 25;  
Lower School for girls 7 to 13. All  
departments, including vocational.  
Special courses in Art, Music,  
Literature, Languages. Certificate  
admits to leading colleges. Illustrated  
catalogue.

MISS C. E. MASON, LL. M.  
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Distinctively French Environment

PLANNED EXCLUSIVELY FOR THOSE WISHING TO  
PURSUE SPECIAL STUDIES IN NEW YORK. EX-  
CEPTIONAL OPPORTUNITY TO ACQUIRE FLUENT  
FRENCH AND EVERY ADVANTAGE OF THE CITY  
PROVIDED FOR. ADDRESS

Miss Macintyre or Mlle. Talguen  
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## Glen Eden

In the Highlands Poughkeepsie, N. Y.

Boarding Schools for Girls. 3 modern buildings, 12  
acres. Academic, Finishing and two-year Collegiate  
Courses. Music, Art, Elocution, Domestic Science.  
Social training. No entrance examinations. 2 hours  
from New York City. Out-of-door life and sports.  
Riding. Address for illustrated booklets,  
mentioning this magazine,  
Frederic Martin Townsend, Director.

## The GARDNER SCHOOL

For Girls

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where  
they can enjoy all the advantages of the city. Regular  
and advanced special courses. Unexcelled opportunities for  
the study of music. Riding, skating, tennis, swimming,  
dancing, etc.

MISS ELTINGE and MISS MASLAND, Principals

## Study and Rest—Summer Plans

Send for circular. Interior Decoration, Illustrative Adver-  
tising, Costume Design, Out-of-door Painting, Lectures.  
New York School of Fine and Applied Art  
Frank Alvah Parsons, Pres. Two months' session.  
Susan F. Bissell, Sec'y, 2239 Broadway, New York.



## The Graham School for Girls

Resident and day pupils, general and  
college preparatory courses. Unrivalled  
location overlooking Riverside Park and  
the Hudson. One hundredth year; open  
October 6th. For catalogs, address 42  
Riverside Drive (at 76th Street), New  
York City.

## MASSEE COUNTRY SCHOOL

Close personal attention. Rapid preparation for college. 2 years' work  
in one. 15 miles from New York. New Gym and dormitories. All  
sports. Manual training. Junior Department for young boys 6 years  
up. Refined Christian homelife. Unusually successful record. Address  
W. W. MASSEE, Ph. D., Box 100, Bronxville, N. Y.

## MACKENZIE SCHOOL

Monroe, New York, 1000 feet elevation on Lake Walton, Orange  
County. Careful preparation of 100 boys for all colleges. Cor-  
respondence and conference invited. Catalogue on request.

## THE FINCH SCHOOL

Boarding and Day School for Girls. General, Fine Arts, and  
Practical Courses. Technical School includes domestic train-  
ing, secretarial course, book-binding, interior decoration, etc.  
61 EAST 77th ST., NEW YORK CITY.

## The Scudder School for Girls

DAY AND HOME  
Finishing Courses, Music, Art, Household Economics. College Pre-  
paration. Study in New York City and enjoy its metropolitan advan-  
tages under proper guidance and protection. Secretarial Course for  
educated young ladies. Write for booklet about being a private  
secretary. College girls and teachers will be interested.  
MYRON T. SCUDDER, President, 57 W. 96th Street, New York City

## Manor School for Girls

Eighteen miles from New York. Number of pupils limited.  
Each girl has a personal association with the principals.  
College entrance certificate. General courses. Terms \$600.  
Miss Mary E. Hull and Miss Grace Huntington, Principals,  
Larchmont, New York.

## The Coates Home School for Elective Studies

Girls received who wish to follow courses in Music, Arts,  
Literature, Languages, etc., under teachers of their own  
choice. Elevator, Fire Escape. For circular address  
Mrs. Isabel D. Coates, 228 West 72nd Street, New York City

NEW YORK, Tarrytown-on-Hudson, Box 7.

## The Knox School

Formerly at Briarcliff Manor. Country School for Girls. 50 min-  
utes from New York City.

MRS. RUSSELL HOUGHTON, Principal.

## Ossining School for Girls

Suburban to New York. Preparatory, Vocational,  
Music, Art and Home Making Courses. Gardening and Horti-  
culture. 48th year. Separate house for younger girls. Year  
Book on request. CLARA C. FULLER, Principal, MARTHA J.  
NARAMORE, Associate Prin., Ossining-on-Hudson, New York.

## Miss Conklin's SECRETARIAL SCHOOL

ENGLISH STENOGRAPHY TYPEWRITING

Removed from 7 West 42d Street  
to Commercial Engineers' Building  
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Principal

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THE SECRETARY, ROOM 162, CARNEGIE HALL, NEW YORK



## A Country School for Girls in New York City

1890-1915

## BOARDING AND DAY SCHOOL FOR GIRLS

Spacious recreation grounds,  
wooded park, tennis courts;  
all the outdoor advantages of the  
country with ready accessibility  
to, and full enjoyment of, the  
libraries, museums, lecture courses,  
concerts, art exhibitions and all the  
cultural influences of New York.

Small enough to be a real home, large  
enough to be a "Real School." Exception-  
ally strong music department. Special  
courses in Dancing, Elocution, Art, Gym-  
nastics and Household Science. Pupils  
enter college upon its own certificate.

Miss Bangs and Miss Whitan

Riverdale Avenue, Near 252nd St. West  
NEW YORK CITY

**THE ELINOR COMSTOCK SCHOOL OF MUSIC.**  
Endorsed by Paderewski, Gabrilovitch, Katherine Goodson, this  
School is the foremost exponent of the Leschetizky method. Situated  
in most delightful part of New York, one block from Central Park.  
Modern comfort, single rooms for early applicants. Music, Literature,  
History of Art, Modern Languages, Classic Dancing. Boarders and  
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and social life. Riding and outdoor sports if desired. Terms for board-  
ers \$1,500 a year. Elinor Comstock (pupil of Leschetizky), Principal,  
41 East 80th Street, New York City.





# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

## New York



### THE COMSTOCK SCHOOL FOR GIRLS

is one of the oldest, best-known New York finishing schools. 54th year opens October 1st, 1915. One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding.

The building is large, well ventilated, and will open in the Autumn with electric elevator and all modern equipment.

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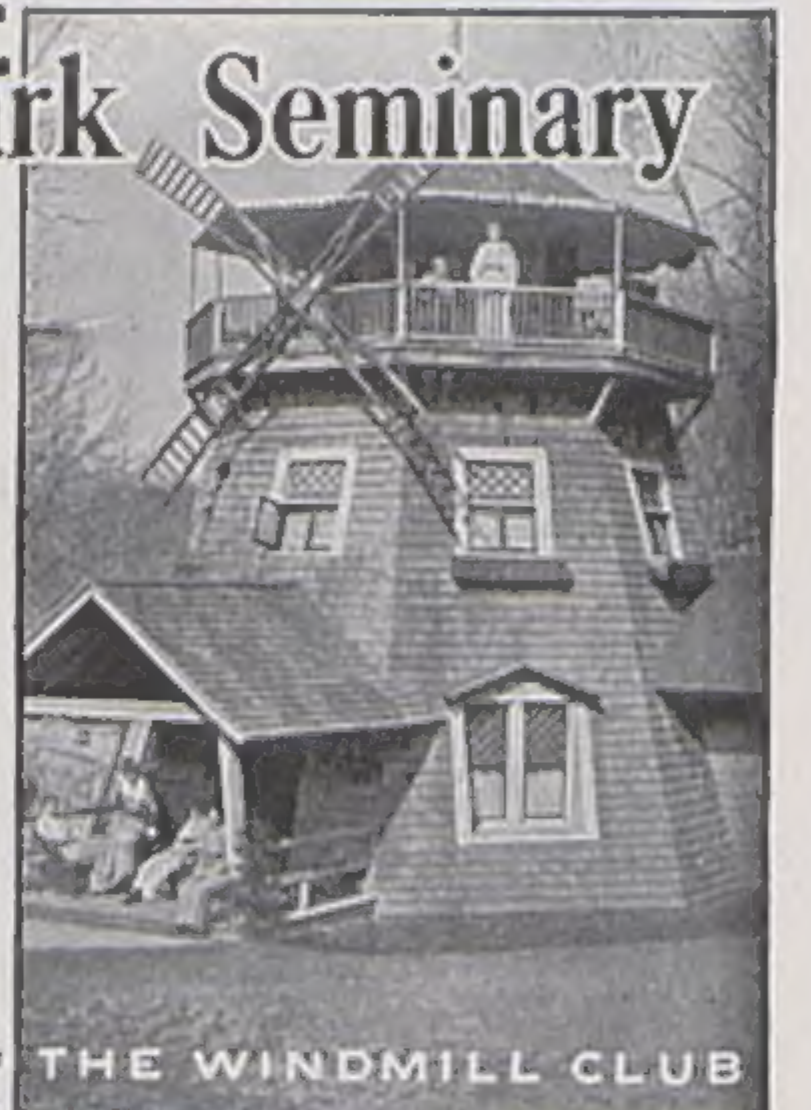
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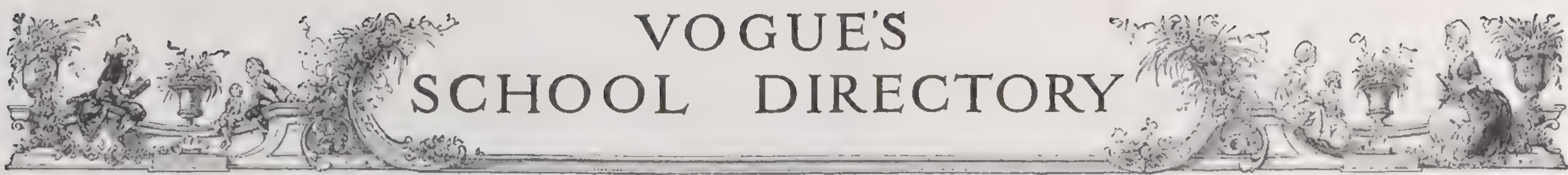
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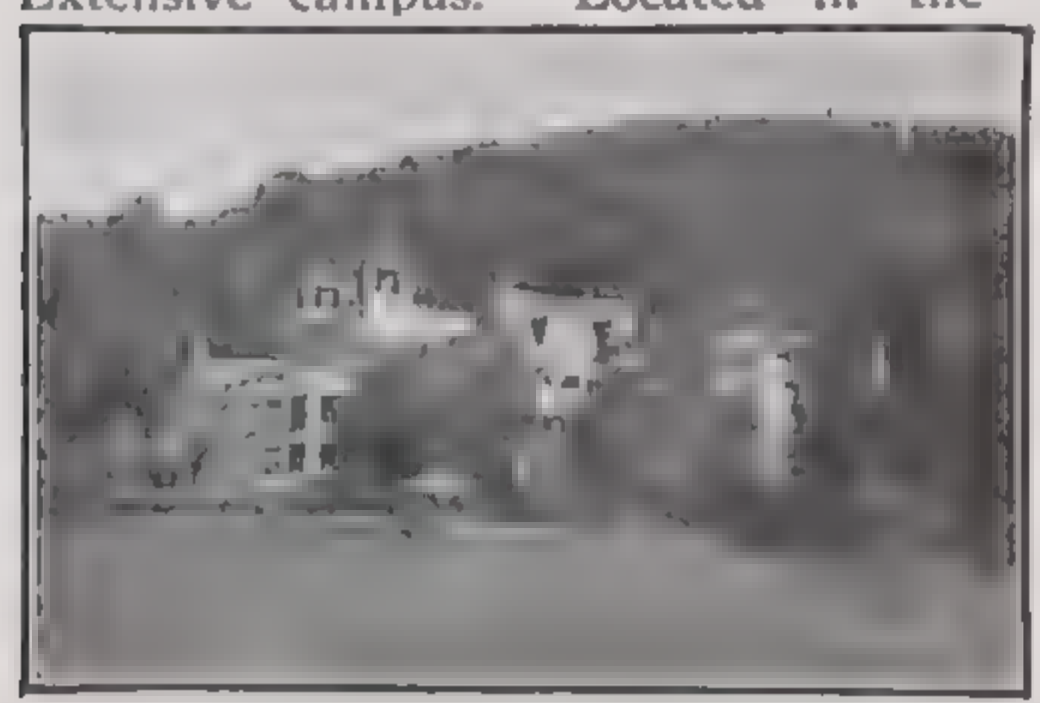
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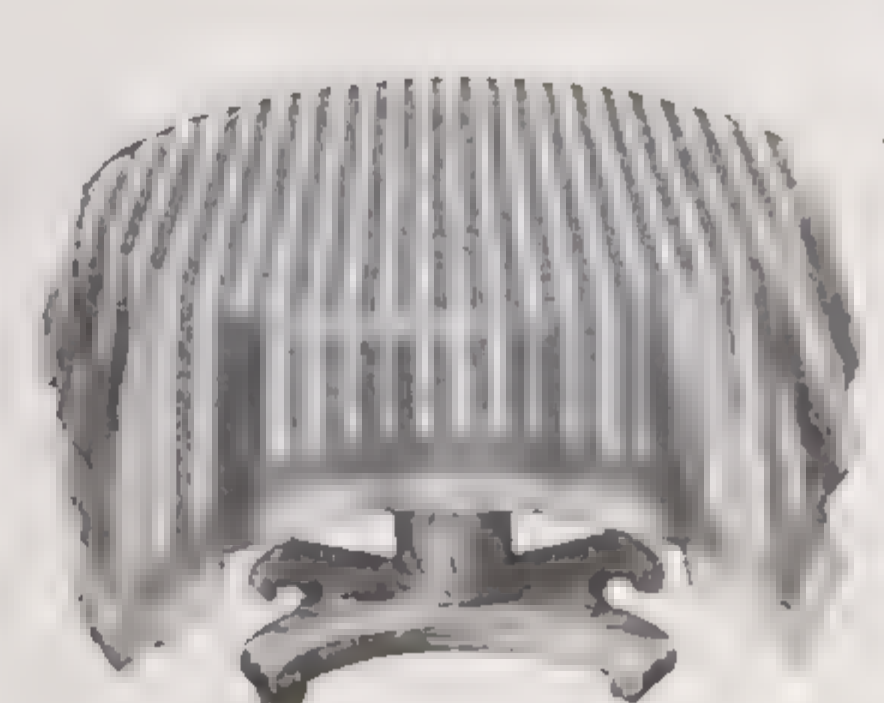
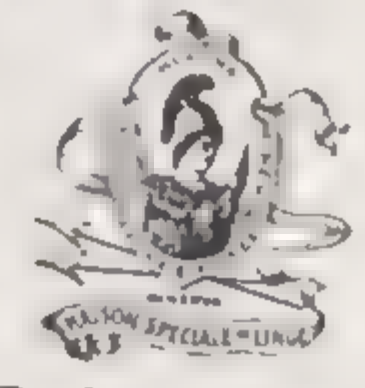


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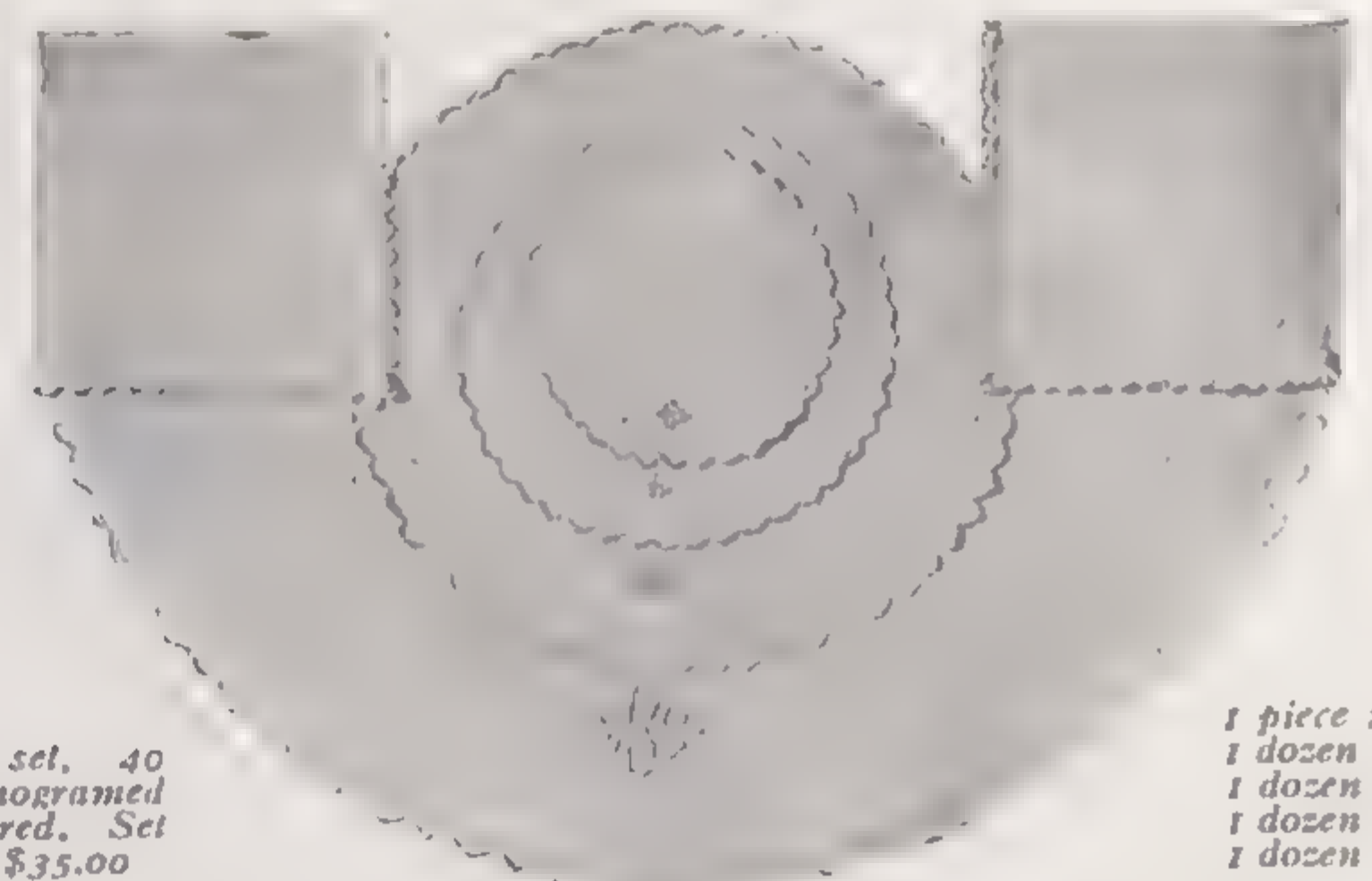


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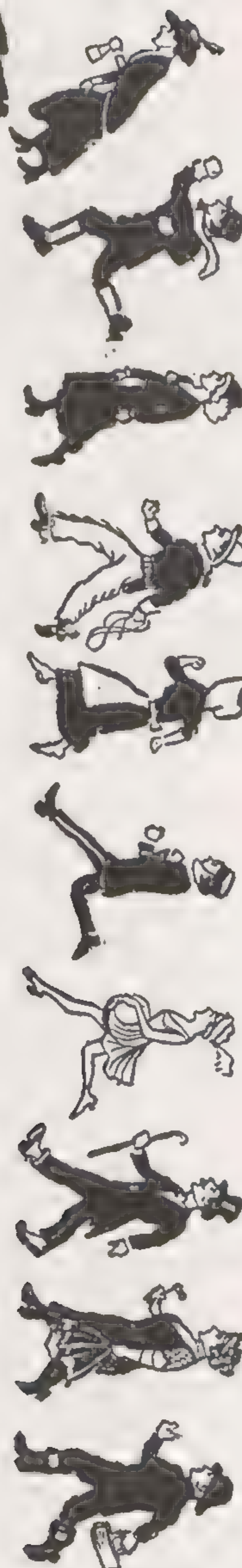
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*is the answer I usually get when I ask my new customers who sent them to me."*

**MISS GREENWOOD** had just finished with two patrons—she is a corsetier—and was preparing to close her small shop at 500 Fifth Avenue for the evening.

Looking out the window, one could see the crowds on Forty-second Street and Fifth Avenue hurrying along. One could not help wondering how so many found their way to Miss Greenwood's shop five stories above.

But Miss Greenwood's speculation was evidently at rest on one point.

"It is really remarkable," she said, "how quickly Vogue readers respond to my announcement in the Shoppers' & Buyers' Guide. It is the only advertising I have ever done, and yet hardly a week passes without bringing many Vogue readers to my shop."

She went to her desk and drew out a packet of letters. They were from all parts of the United States. "These are inquiries I received from Vogue readers who have seen my announcement," she explained. "Many of them result in orders and my patrons seem pleased with my work."

Miss Greenwood's shop was formerly on Broadway, but business soon enabled her to open a smarter establishment on Fifth Avenue.

*As the Avenue is invariably the objective of such enterprises, she modestly attributes her success to her continued announcements in the Shoppers' & Buyers' Guide*

**SHOPPERS' & BUYERS' GUIDE SERVICE**  
VOGUE, 443 FOURTH AVENUE NEW YORK CITY

## Candies

**ORIGINAL MEXICAN CANDIES.** Palanquetas de piloncillo. Delightful pecan confection, in typical package, \$1, prepaid. Palace of Sweets, San Antonio, Texas.

**LORD'S DOLLAR CHOCOLATES** in 1, 2, 3 and 5 pound boxes delivered post paid anywhere in the United States. \$1 per pound. I. F. Lord & Son, 486 Congress St., Portland, Me.

**REPETTI'S** famous caramels are on sale at the Repetti Shop near the Waldorf. Send twenty-five cents for introductory package. Repetti, 30 West 34th Street, New York.

## Children's Clothes

**CHILDREN'S WEAR** from infancy to 12 yrs. Garments made to order, smocked and exclusive models. Boys' dresses 1-6 yrs., specialty. Beebe & Shaddle, 48 W. 46 St. Tel., Bryant 5676.

**IMPORTED Hand-Made Smocked FROCKS.** Sizes 6 months to 15 yrs. Frocks sent on approval; prices reasonable. Clr. showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

## Children's Clothes—Cont.

**BABY GARMENTS.** Attractively hand-made, infants to two years. Assortments sent for selection. Send stamp for booklet. Mrs. J. A. McMillan, 303 Ashton Bldg., Grand Rapids, Mich.

**DRESSES,** Play Frocks, Rompers, Coats, Bonnets, for girls up to 6, and boys up to 4. Complete Baby Outfits. Approval shipments on request. Gebrüder Mosse, 19 W. 45th, N. Y.

**BABIES & MOTHERS** are delighted with our Imported, hand-emb. smocked baby dresses, to 6 yrs. Send ref. and age for approval ship. Catalog. Mrs. Moore, Irish Linen Co., Davenport, Ia.

**LITTLE FOLKS' DRESSMAKER,** Needham, Mass. Makes dainty layettes (also single garments) of fine materials. Hand-made or hand-finished. Price list free.

**DISTINCTIVE APPAREL** for girls & boys of all ages. Each garment designed to suit the individual child. Inspection of models invited. Sketches submitted. Ann Harmon, 10 E. 46th St., N. Y.

**GRACE & SIMPLICITY OF LINE**—unusual materials, & harmonious color schemes. Suits, coats, & hats for boys, up to 8. Complete outfits for girls of all ages. A. Harmon, 10 E. 46 St., N. Y.

## Children's Clothes—Cont.

**CHILDREN'S SMOCKED FROCKS.** Hand-made garments to measure 50% less. Materials shrunken. Sketches & samples. The Clover Shop, 290 Westminster St., Providence R. I.

**KIDDIE-KOOP.** A bassinet cot and play pen all in one. Folds away instantly when not in use. Outdoor or indoor sleeping. Illustrated circular. The Baby's Bazaar, 248 Boylston St., Boston.

**MRS. MARTINA DOWNING** 5 East 48th St. New York. Specialist in high-class gowns, suits and millinery for young ladies, misses and children.

## Cigarettes

**FROM THE ORIENT**—Harem Ruby Small Flor de Cherez flavor Turkish cigarettes, \$1 box. Oriental Birth Stone, \$5. Turkish coffee served free. Viscomtesse Alma Surok, 500-5th Ave., N. Y.

**A DISTINCTIVE CIGARETTE** made by hand of the finest of mild Turkish tobaccos. On sale at all N. Y. clubs. \$2.50 a hundred. Box 10 for 25 cents. 101 Cigarette Co., 15 E. 40th St., N. Y.

## Cleaning and Dyeing

**LEWANDOS CLEANERS and DYERS** New York Shops  
557 Fifth Avenue 801 Madison Avenue  
Violet Shop, 21 East 48th Street

**LEWANDOS** 75 N. Pearl St., Albany  
1633 Chestnut Street, Philadelphia  
1118 G Street N. W., Washington  
New Haven Bridgeport Waterbury Hartford

**LEWANDOS** Providence Newport Fall River  
Fitchburg Springfield Worcester Salem Lynn  
Lowell Portland Cambridge Brookline Roxbury  
Waltham Watertown Malden Dorchester.

**LEWANDOS** Boston Shops  
17 Temple Place 284 Boylston Street  
248 Huntington Avenue  
Cleaners and Dyers

**KNICKERBOCKER CLEANING CO.** High-class cleaners and dyers, of New York. Main office, 402 East 31st St., Murray Hill 6618. Branch offices, telephone connections

## Corset Hospitals

**ALONSO'S CORSET HOSPITAL** 500 Fifth Ave., N. Y., cor 42d St. Corsets cleaned, repaired, or altered. Exact or modified copies of foreign or domestic corsets. Mod. cost.

## Corsets

**MME. S. SCHWARTZ** Corsetiere.  
11 East 47th Street, New York.  
Telephone 1552 Murray Hill.

**MME. BINNER** Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

**MME. ROSE LILLI, Corsetiere** Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

**GOSSARD FRONT LACED CORSETS** Fitted by experienced corsetieres, \$2 up; retail only. Brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Ave. at 34th St., N. Y.

**MME. BARCLAY. MODART FRONT-LACE** Corsets.  
553 Fifth Avenue, New York.  
Tel. 4474 M. H.—Also (See Modart Display ad.)

**PEETZ FRONT LACE CORSET.** "The Highest Art in Corseting." Ready to wear, custom made. \$5.50 to \$35. Corsets made to order in 24 hours. 45 W. 37 St., N. Y. Tel. Greeley 4786.

**GOODWIN.** Corsets of every description. Ready to wear from \$5; and custom made from \$10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Murray Hill.

**THE GILLETTE CORSET**—Custom made. Originated in Paris, but made in U. S. A., sold by exclusive representatives only. Write for particulars. The Gillette Co., 500-5th Ave., N. Y.

**MATERNITY CORSETS, \$3.50 & \$5.** The Wells Gossard Store  
1112 G Street, N. W., Washington, D. C.  
Write for measure blank.

**LOUISE GREENWOOD, Corsetiere,** 500-5th Ave., N. Y. (4th fl.), Bryant 5121. Made to Order & Ready to Wear. Prices most reasonable. Corsets copied, repaired. Measurement blank on request.

**VIAU'S FRENCH CORSETS**—Corsets for slender figures with undeveloped bust. Also reducing. Special corset for deformed figures. Booklet. Viau Corset, 39 W. 34th St., 9th floor, N. Y.

**DORETHEA CORSETS**—To order only. Newest Models—Latest patterns. Satisfaction assured.  
33 W. 34th St., N. Y. Opp. Collins Bldg., Room 704.

**BERTHE MAY'S MATERNITY CORSET** Special for purpose. Dress as usual. Uninterrupted comfort. Mail orders. Write for Booklet 29, or call at 10 East 46th Street, New York.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Cross-stitch Patterns

**JUST PUBLISHED, QUIANT**, unusual set of cross-stitch patterns by Edith Allen Hall. 80c post-pd. Special prices to shops. Exclusive designs to order. Also

**BREAKFAST & PORCH LINENS**, pillow covers, runners cross-stitched in her orig. designs. Modern samplers. Send bk. ref. for approval box. Edith Allen Hall, Stamford, Ct.

## Dancing

**Sig. ALVIENE DANCE ARTS**—Correct forms of Modern Social Dancing, also all classic Stage Dancing. Pavlowa, Duncan and Alviene Styles. 225 W. 57th St., N. Y. Write for Catalogue V.

**THE A. ALBERT SAATO Academies** of Dancing. Broadway, 86th-87th Sts., N. Y. The dances of today. Taught privately or in class. Booklet sent. Tel. 6435 Schuyler.

**NORMAL COURSE—MODERN DANCES**. There is an ever-growing demand for capable modern dance teachers. Our course prepares you for paying positions. Direct supervision of

**MR. G. HEPBURN WILSON, M. B.**, American Authority on Modern Dances. Write, phone or call Fifth Ave., N. Y., Thorley Bldg., N. W. Cor. 46th St., Bryant 6321, for rates.

**PURIPEDA FOOT RELIEF** for oedred, caloused, tired feet. Relieves aching and takes out soreness. Mailed prepaid. 5 oz. bottle 25c. 12 oz., 50c. Puritan Institute, Grand Rapids, Mich.

## Decorating and Furnishing

**MRS. BARNEWALL**, Interior decorator, is showing a room at 19 East 48th St., New York, arranged as an enclosed piazza. Tel. Murray Hill 8317.

**MISS SWORDS, INC.**, Interior furnishings, chintzes, mantels, wallpapers, Italian pottery, antique fixtures for electricity, lamps & shades. Miss Swords & Miss Sparks, 18 E. 48th St., N. Y.

**MISS McBURNEY & MISS UNDERWOOD** Homes decorated and furnished. Wall papers, linens, painted furniture & rugs. 42 W. 39th St., N. Y. Tel. Greeley 2808.

**HOMES FURNISHED** with individuality. Unusual chintzes, Sunfast stuffs, rare silks. Lamps, painted furniture; exquisite novelties to order. Mastick & Graham, 8 E. 37 St., N. Y. M.H. 6325.

**FINE IMPORTED CLOCKS** Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 12 W. 45 St., N. Y.

**WARD & ROME**. Painted furniture designed for country houses, unusual screens, desk sets, parchment and Chinese lacquered lamp shades. 132 E. 47th St., N. Y. Tel. Murray Hill 1305.

**CURTAINS, MEXICAN HAND DRAWN** Serim & Marquise curtains. Many pleasing & effective designs, moderate prices. Send for booklet. The Pilgrim, 10 Tremont St., Boston, Mass.

**MILDRED RICHARDSON KELLY** will take entire charge of redecoration and refurnishing of city houses during summer. Furniture decorated to color scheme. 42 W. 39th St., N. Y.

**AMY FERRIS** 6 East 37th Street, N. Y. Wallpapers Hangings Rugs and Furniture Original Designs in Lamp Shades.

**MACBRIDE—REMODELS & REBUILDS** Your old home or proposed new one. Aristocratic & Artistic effects with odd, unusual features. No architects' fees. No extras.

**SEE HIS SAMPLE HOME AT** The MacBride Atelier 3 East 52nd Street, New York. "Decoration of Interiors." Phone Plaza 181.

**JAYNE HOME FURNISHER** Exhibits Leavens Furniture Will decorate to suit individual taste. Send for illustrations (See Leavens Display Ad.)

**JAYNE HOME FURNISHER** Exhibits Sharonware Garden Furniture Bird baths—Sun dials—Flower boxes—Benches 2146 B'way at 75th St., N. Y. Tel. Schuy. 6331.

**PERSONALITY AND DISTINCTION** used in the selection of household furnishings. Interior Decorating in all its forms. Mrs. Frederic Esler, 15 E. 40th St., New York.

**HAND-MADE BEDSPREADS**. Colonial design in heavy knots or tufts, broad fringe, \$20 to \$40. Old-fash'd homespun spreads, blue & white with fringe. Handwork Shop, Poughkeepsie, N. Y.

**HERTS BROTHERS COMPANY**. Exclusive furniture, exclusive fabrics, exclusive pillows and, above all, Exclusive Ideas. 20 W. 57th St., New York.

**CRETONNES Illustrated**. New styles serim Curtains. Yard Serims. Velvet Portieres. Sunfast Fabrics. Booklets on request. Send wall paper for harmonious effects. F.R. Aldrich, 452-5 Av., N. Y.

## Delicacies

**QUINCE HONEY** for breakfast 40c 1/2 pt.; New England Chilli Sauce 30c pt. A piquant French Pickle 50c pt. Made at Pine Tree Cottage by Mrs. Geo. R. Preston, Philipse Manor, N. Y.

## Delicacies—Cont.

**BIRTHDAY CAKES & Table delicacies**. Chocolate Marshmallow Cake. Ask for price list. Rose Garden Tea Room, 36 W. 59th St., N. Y., Tel. Plaza 7872. The Misses Howard.

**FICQ**—Preserved, brandied, sweet pickled, & jam order now. Wild orange marmalade, guava products, Scuppernong grape juice, all home-made & new. Woodland Plantation, Lloyd, Fla.

**MINT LEAVES GLACÉE** Try them in whipped and ice cream and any drinks. In tins at 25c and 50c. Parfumerie Riviera, 450 Fifth Ave., N. Y.

**BONBONS DE MONT-BLANC**. Made from Chamomix Honey. A delicious bonbon, food and remedy against bronchial affections. In tins \$1.00. Parfumerie Riviera, 450 Fifth Ave., N. Y.

**HUILE d'OLIVE-RIVIERA**. Virgin pressings from selected olives of French Alps. For connoisseurs & invalids. 8'pies 35c Litre, Bots. \$1.75, Gal. Tins, \$3.25. Parfumerie Riviera, 450 5th Ave., N. Y.

**THE WOMAN COFFEE IMPORTER** sells five pounds of Mansion Blend \$1.50 sent anywhere. Extra flavor—more cups in a pound. Mrs. MacDougall, 138 Front Street, New York.

## Developing & Printing

**SEND US SIX OF YOUR KODAK** Negatives, any size; will print one picture from each negative for a total of 10c (stamps). Or will develop any size roll of film (or film pack)

and furnish a total of 6 prints for 10c. 8 x 10 mounted enlargements 25c. Send only the negative. Mention this ad. Roanoke Cycle Company, Roanoke, Va.

## Diamonds

**DIAMONDS BOUGHT AND SOLD** with our well-known cash refund guarantee. Walter & Co., 182 Broadway, N. Y. Est. 1891.

**DIAMONDS PURCHASED AND SOLD** We are specialists in diamonds and precious stones. Can furnish estimates. S. Bergman, Times Bldg., Room 1206, N. Y.

## Dress Ideas Bought

**FIFTH AVE. COSTUMER**, catering to best class clientele, will buy original ideas; afternoon & evening gowns of refined, thoro "wearable" design. Miss Kay, R. 1001-507 5th Ave., N. Y.

## Educational

**COSTUME DESIGN** by correspondence course "Parisian Method." Design for the Trade. Write for booklet. P. Clement Brown, 1290 Sutter Street, San Francisco, California.

## Embroidery

**EMMA LOUISE ART SHOP** Write for new 1915 catalogue free, of art needlework and novelties. Emma Louise Art Shop, Belmar, N. J., Dept. D.

**FILIPINO, MADEIRA, PORTO RICO**—Hand embroideries 50% less than others. Robes, waists, lingerie, infants' wear on appr. Retail & w'sale. Far Eastern Shops, 2231 B'way, N. Y. C.

**WINGENDORFF EMBROIDERIES** Special attention given to Trousseaux. Monograms in drawn work a specialty. 718 Amsterdam Ave., 731 Lexington Ave., N. Y.

**BED-SPREADS STAMPED**—Stamped pieces for cross-stitch work in unusual designs, on approval. Beads and embroidery materials. No catalogue. Hurm Art Shop, 277 5th Ave., N. Y.

## Employment Agencies

**MISS BRINKLEY**, 507-5th Ave., New York, near 42d. Tel. 2414 Murray Hill. Supplies governesses, housekeepers, household servants; personally investigating references.

**MISS SHEA'S** Employment Agency, 30 E. 42d St. The 42d St. Building. Supplies first-class servants, male and female, in all capacities for city & country. References carefully investigated

**MRS. TABER** Agency for Efficient Servants. Tel. 4961 Plaza 773 Lexington Ave., N. Y.

**MISS G. H. WHITE**, agency, 7 W. 45th St., New York. Phone 7759 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

**THE SOCIAL SECRETARIES INC.** Servants of all kinds & nationalities. Tel. 7947 Plaza 5 West 58th St., N. Y.

**MISS HEDLUND**, Tel. 8345 Plaza. Select Employment Agency of all Nationalities. 15 W. 58th St., New York. Near 5th Ave. Personal Interest Assured.

## Entertainment

**MABEL POILLON**—Original entertainments planned. Costumes provided. Children's Parties. Plays rehearsed. Entertainers of unique ability furnished. 125 E. 70 St., N. Y. Tel. Len. 2621.

## Fancy Dress and Costumes

**MAURICE HERRMANN**, costumer to the most celebrated artists. Exclu. costumes for hire, sale, or to order. Accurate historical costumes a specialty. 166 W. 48th St., N. Y. Bry't 1250.

**PAUL ARLINGTON, INC.** Costumers to the smart Set. Exclusive designs to order. For Sale or Rent. 109 W. 48th St., N. Y. Tel. Bryant 2548.

**FRANCESCA TEXTOR—COSTUMER** Fancy costumes to order for all occasions. Amateur plays artistically costumed. Costumes for sale or to rent. 164 W. 48 St., N. Y.

## Flesh Reductions

**1. FOR OBESITY & RHEUMATISM**. Our special prepar'n used in bath. Results wonderful and effective. Physicians prescribe it. \$1-\$3-\$5. p'pd. Address E. Bishop, 431 Park Ave., N. Y.

**2. USED EXTENSIVELY** in social & professional circles. An invigorating & healthful adjunct to the bath. \$1-\$3-\$5 postpaid. Address E. Bishop, 431 Park Ave., N. Y. C

**REDUCELETTES RIVIERA**. A safe, sane and scientific aid toward flesh reduction without any extraordinary punishment. Circular on request. Parfumerie Riviera, 450-5th Ave., N. Y.

**SCIENTIFIC DIETING** a safe, sure, easy way of reducing weight. Diet prescribed by specialist \$1. (No stamps.) S. A. Paddock, 1505 Mar Vista, Pasadena, California.

**ELECTRO REDUCING CO.** Painless Electrical Treatment. Quick & absolutely safe. No pain or semi-starvation diet. Physician in charge. Greeley 3132. Room 1015, 47 W. 34th St., N. Y.

**DR. SAVAGE'S PRIVATE EXERCISE** Studio. Best equipped, most sanitary. Fat reducing rollers, horseback riding, squash, electric light & shower baths. Inspection. 56 W. 45 St., N. Y.

## Florists

**BEST QUALITY CUT FLOWERS** or Plants—Art Combinations. Shipped everywhere. Excellent service to Vogue patrons in past years recommends Max Schling, 22 W. 59th St., N. Y.

**STUMPP** 761 Fifth Avenue, New York City. Tel. Plaza 8190. "New York's Favorite Flower Shop."

**FRIEDMAN FLOWERS**, 522 S. Michigan Blvd., Chicago. Established 1893. Choicest cut flowers, Baskets and Novelties. Correspondence solicited for table and wedding decorations.

## For Children

**DANCING FOR CHILDREN** Classes and Private Lessons. Rosetta O'Neill, Carnegie Hall and 2 Prospect St., New Rochelle, N. Y. Tel. 197 New Rochelle.

**FIRESIDE SAINTS**. By Douglas Jerrold; illustrations; limp leather; gilt; one dollar (\$1.00) postpaid. "Sunniest of Jerrold's Writings." Edwin S. Gorham, 11 West 45th St., N. Y. C.

## Fresh Eggs

**FRESH EGGS**, guaranteed not over three days old, delivered at very moderate prices. Orders accepted, large or small. Springside Farms, 639 Madison Ave., N. Y., Plaza 5940.

## Furniture

**LEAVEN'S FURNITURE**. Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators, or Wm. Leavens & Co., Mfrs.—Finishers, Boston.

**OUR FAMOUS CHAIR**—A French Willow chair for porch or living room; attractive lines; Special, \$4.00. Furniture of all kinds. Booklet. F. F. Ahern & Son, 124 E. 41st St., N. Y.

**PAINTED AND HAND DECORATED** Pieces to harmonize with any fabric or any historic period, at extraordinarily low prices. Hertz Bros. Co., 20 West 57th St., N. Y.

**FRESH AIR WITHOUT DIRT**. Adjustable screen for sleeper or chair car. Easy to carry. Cretonne case, 12 fresh coverings, \$3. Mrs. S. Lothrop, 194 Main St., Bridgewater, Mass.

## Furs

**SUMMER FURS AT SUMMER PRICES**. Repairing & remodeling guaranteed. Chas. Horwitz (Furrier since 1892), 43 E. 8 St., N. Y. (two blocks west of Wanamaker.) Tel. 137 Stuyv'nt.

## Garden Furniture

**1. GARDEN FURNITURE** in wood. Tea Tables and Chairs. Blithe Garden Sticks, \$1. Weather-vanes \$1.50 to \$5. Basket Wagons \$3.50. Seed Markers, 35c; & Deco. Garden Tools, Set \$1 up.

**2. GATHERING BASKETS**, gay chintz lined, slide up and down Oak Stake, topped by painted carved Bird, \$3.50. Mail orders filled. Cat. Woodcraft Shops, Inc., Morristown, N. J.

## Gowns Bought

**MME. NAFTAL** pays highest cash value for fine misit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York. Bry. 670.

## Gowns and Waists

Made to Order

**ARTISTIC DRESSES** Made from your own material. Unusual Remodeling Reasonable prices Homer, 11 1/2 W. 37th St., N. Y. Tel. 5265 Greeley.

**REBUILDING OF GOWNS**—All your last season's frocks can be successfully rebuilt after the fashions shown in this issue of Vogue. Homer, 11 1/2 W. 37th St., N. Y.

**LEMAITRE & MACK** Importers Trousseaux, Gowns and Fancy Tailoring. 630 Fifth Avenue, New York. Tel. 7120 Plaza.

**MME. CHAMBAT, EST. 1887**. Gowns for all occasions, to order. Specialty—well-fitting Tailored Gowns. Remodeling of all kinds. 143 E. 30th St., New York. Tel. 864 Mad. Square.

**YOUR OWN MATERIAL USED**—Mrs. Gordon rebuilds last year's styles. Reas. prices. 51 W. 37th St., N. Y. (During July-Aug. shop open at Spring Lake, N. J., 1212 3rd Ave.)

**A FRENCH DRESSMAKER** will design and make you a gown or a tailored suit at a very special price in order to introduce her work to Vogue readers. Mme. LaValle, 590 5th Ave., N. Y.

**VICTORINE—REBUILDER OF GOWNS**—Old gowns of every kind remodeled equal to new. Evening gowns a specialty. 160 West 84th Street, New York.

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 134 Lexington Av. (29th St.), N. Y. Mad. Sq. 8188.

**GOWNS REMODELED—MME. ROSE** Mme. Rose, one of the foremost designers of Gowns, gives this branch of the business her personal attention. Why not

**UTILIZE** your old Gowns and have Mme. Rose rebuild them into stunning creations? Bring or send your material to us to be made up. We do such an enormous business

**BECAUSE** our Customers keep on recommending us. Prices very reasonable. Mme. Rose. Telephone 4073 Greeley, 49 West 37th St., N. Y.

**MATERNITY APPAREL—GOWNS**, Made to measure. Special, properly-fitting Lingerie, many grades. Infants' complete outfits at worthwhile prices. Elizabeth C. Leay, Rockford, Ill.

**MME. BROWN**, 677 Lexington Av., N. Y., cor. 56th St. I make and remodel gowns to your individual taste at most reas. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

**OUR CUSTOMERS** recommend us. We make gowns & waists that they like. We hope to please you. When in town drop in. Our work is excellent. Mme. Emelle, 184 W. 80th St., N. Y.

**SCHOTZ & CO.**—Gowns of smart design. Newest models. Individuality & becomingness assured. Special facilities for hurried requirements. Corresp. invited. 471-5th Ave., N. Y.

**THE A. M. GRANNATT CO.**—Attractive styles in Spring Dresses and Summer Millinery. Gowns remodelled, or made from your own material if desired. 2343 B'way, N. Y. (Cor. 85 St.)

**MYRA HILLARY GOWNS REBUILT** Prices from \$18 up. Wedding Trousseaux a specialty 1672 B'way, at 52d St., Tel. Circle 1837.

**I. JACOBS & CO.**, Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street. Formerly 7 W. 31st Street, N. Y.

**SMART GOWNS AND SUITS** Made to order Distinctive Remodeling. Mme. Zara. 625 Lexington Ave., N. Y.

**CHIC GOWNS & Wraps** made & remodelled from your own material. Out-of-town mail orders. Reasonable Prices. Katherine Junsola, 216 W. 103rd St., N. Y. Tel. 3372 River.

**LADIES' SMOCKED MIDDIES**—Cotton or Silk crepes. Any color. Special at \$7.50 up. Sketches & samples on request. The Clover Shop, 290 Westminster St., Providence, R. I.

**SPECIAL SUMMER DRESSMAKING** without inconvenient fitting. Vogue designs copied. Distinctive gowns & suits to order. Special summer models. Faucher & Golden, 2 W. 47 st., N. Y.

**SPECIAL SUMMER REMODELING**. Quickly & skillfully carried out for out-of-town patrons coming to New York. Faucher & Golden, 2 West 47th St., N. Y. C.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Gowns and Waists Ready to Wear

**THE MENDING SHOP**—Now is the time to have your gowns and suits remodeled (I remake a gown completely) into this season's best style. Shop waists and gowns refitted.

**THE MENDING SHOP**—Suits cleaned and pressed. Dept. for mending, reweaving and darning. H. Redding Coughlin, 20 W. 31st St., N. Y. Tel. 189 Madison.

**MAXON—MODEL GOWNS (Estab. 1899).** If you can wear model sizes you can buy your gowns and suits at one-half their real value. Chic and Frenchy. 1552 B'way, N. Y., at 46th St.

**WHEN IN BOSTON**  
Go, for Smart Gowns, Suits and Blouses, to Belle Bryce Gemmel  
344 Boylston Street.

**THE MENDING SHOP** will keep your apparel in repair, do hemming, darning, or any odd commissions at nominal rates by the hour. 22 E. 30th St., N. Y.

## Greeting and Place Cards

**CARDS FOR HAND-COLORING**—200 new designs in dainty cards for all occasions. Dinner and Tally cards. Send for illus. catalogue free. Little Art Shop, 1421 F St., N. W., Wash., D. C.

**FOR A SICK FRIEND**—Six daily greetings in charming package, 50c. 6 Birthday letters in envelopes to be opened during day, 25c. Catalogue free. Ernest D. Chase, Boston.

**GREETING CARDS** for all occasions. Brassfr'd mottoes. Gift books for children & grown-ups. Pictures. The Book & Art Shop, 7 W. 45th St. Formerly The Book & Art Exch., 30 E. 34th St.

**HAND PAINTED MENUS** to order. For the individualist who goes in for really smart things. \$1 up. Unusual Bookplates. Original Announcements. A. J. Kimon, 11½ W. 37th St., N. Y.

## Gymnasiums

**RECREATION CENTRE**—Y. W. C. A., 21 W. 44th St., N. Y., offers Summer Gymnasium Classes including Swimming for Women & Girls. June 1st to Sept. 1st. Tel. Bryant 7353.

## Hair Goods & Hair Dressing

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hair-dressing. Marcel waving, face and scalp massage. 846½ 6th Ave., near 48th St., N. Y. Bryant 2671.

**HARMLESS TONIC** for Restoring Color to gray hair. Not instantaneous, but gradually gives the gray hair its natural color. \$1 per bot. Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

**EYE-LASH & EYE-BROW GROWER**  
Absolutely grows hair and harmless to the eye. Results assured. Price, \$1.00.  
Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

**ENGLISH HENNA SHAMPOO** Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint. \$1. Directions sent. Henna Specialties Co., 500-5th Ave., N. Y.

**POMADE HAIR GROWER** will fill in the bald spots on your temples and thicken poor, weak hair; \$1.00 per jar.  
Henna Specialties Co., 509 Fifth Ave., N. Y.

**BARLATTAR HAIR GROWER** stimulates the scalp, gives the hair that well-cared-for appearance. Does not leave hair greasy; \$1 per bot. Miss A. G. Lyford, 128 Tremont St., Boston.

**THE CHARM OF WAVY HAIR** obtained by Williams' Permanent Hair Waving method. Enhanced by moisture, shampooing, sea air. Guaranteed lasting and harmless. 27 W. 46 St., N. Y.

**DO YOU WEAR TRANSFORMATIONS?** My "Natura" transformation will defy detection. Beautiful, glossy, wavy hair artistically made, distinctive in style. Williams, 27 W. 46 St., N. Y.

**DON'T LET GREY HAIR** banish you from society & business. I'll tell you how to restore youthful, natural color. Call or write. L. Pierre Valligny, 14 E. 44th St., New York.

**LASTING HAIR WAXERS** make all the latest styles of coiffure in ten minutes. No sharp edges, points or metal points. Package of ten 40 cents. Hattie, 240 W. 116th St., N. Y.

**1. IMPOSSIBLE**  
to get the exquisite colors for your hair when gray or faded by one application, with no stain on scalp or rubbing off.

**2. EXCEPT**  
by using my preparations. Price \$2.00 at Stern Bros. and Gimbel Bros. or direct from Mme. Thompson, 41 W. 38th St., N. Y.

## Hair & Scalp Treatment

**SCALP SPECIALIST**—Miss Taylor's treatment consists of massaging scalp, neck and spine; simple, nourishing hair tonics. 331 Mad. Ave., N. Y. Tel. 7393 M. Hill (also Greenwich, Conn.)

**PARKER'S** method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "Vital Healthy Hair," 51 W. 37th St., N. Y. Tel. 202 Greeley.

## Health Resorts

**FOR CONDITIONING MEN & WOMEN**  
"Crestmount," Riverdale-on-Hudson. 30 min. from N. Y. Modern Health Resort. Physician in charge. Golf, tennis, riding, 10 acres of land.

**BEAUTIFUL VIEW OF PALISADES.** Moderate tariff includes Elec. & Therapeutic baths, scientific massage, elegant table. Write Dr. Rickards. "Crestmount," Riverdale-on-Hudson, N. Y.

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**DIAMONDS, OLD GOLD AND SILVER**  
Wornout gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W. 37th St., N. Y.

**JOHN DALY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654-6th Ave. cor. 38th Street, New York.

**PERFECT INDESTRUCTIBLE PEARLS**  
Sold at great reduction during July and August. 15-inch Necklace with 14-K gold clasp, \$5.00. "Je Rome" Pearl Co., 501 Fifth Ave., N. Y.

## BIRDS OF A FEATHER

Although birds may differ in many respects, birds of the same general feather are usually found in close company.

So it is with men, and with shops. Consider the shops on these pages. Though they vary greatly in kind, they are all united by a common bond of originality and smartness.

The Shopping List should be closely scrutinized, month by month; in no other way can you learn so much about several hundred small shops that are really worth knowing.

**"WINN" JEWELRY:** Dignified, unusual, exclusive. Designed to your order and hand-wrought. Prices attractive; procurable only of James H. Winn, Fine Arts Bldg., Chicago, Ill.

**THE POTTER STUDIO:** silversmiths, designers & makers of original hand-wrought jewelry & silver work. A shop with unusual suggestions for gifts. 10646 Euclid Avenue, Cleveland, Ohio.

**WE PURCHASE** fine jewelry, etc., at full value, even tho already pledged. Service is discriminating & intelligent. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

**27 YEARS EXPERIENCE** will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or tel. M. Naftal, 69 W. 45 St., N. Y. Tel. Bry. 670.

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**ORIGINAL REAL LACE MOSAIC.** Table sets, Bedspreads, shades, etc., modeled from your antique laces, old gowns & lingerie. Laces cleaned & mended. Zallio, 561-5th Ave., N. Y. C.

**HANDSOME HAND CROCHETED.** Bedspreads all sizes & designs advertised in N. Y. at \$100. We sell from \$8 to \$50. "Shopper," care Sebastil (banker) Rome.

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**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

**SCHOTZ & CO., INC.**  
Tailored Suits—Afternoon and evening Gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

**SCHWARTZ & PORTEGAL**  
French Tailored Gowns. Exclusive designs and faultless workmanship. 56 West 46th Street, New York.

**A TAILOR IN SOUTHAMPTON**—N. Aberman, 711 Lexington Ave., N. Y., during June, July & August will be established for business on Main St., Southampton, L. I.

**E. G. ANTHONY—16 WEST 46 ST.**  
New York City  
"Tailors to the Most Fashionable Women."

**TUZZOLI—TAILOR—REMODELS.** Vogue suggestion skillfully carried out. The most fashionable tailored gowns, habits and furs. Call or write, 15 W. 45th St., N. Y. Tel. 4740 Bryant.

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**LINGERIE DE MERLE & ACCESSORIES**  
Are unexcelled in quality, workmanship and design. Exclusive trousseaux a specialty. Prices reasonable. 620 S. Michigan Av., Chicago

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**OLIVIA CROSS-STITCHED & Block-printed** Linens. Exquisite materials & work. Quaint & Artistic designs. Approval shipments. List. Olivia 2375 A. Fairfield Ave., Bridgeport, Conn.

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**ANNETTA VILLARI CO.,** 19 E. 48th Street, N. Y. Porto Rico hand-drawn linens, very exclusive and moderately priced. Approval shipments. Gift shops. Write for consignment prop.

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**FULL INSTRUCTIONS,** all material to make yourself smart hats each season & practical lessons in millinery are in Mme. Lole's Hat Patterns. Catalog free 2c stamp. 516-5th Ave., N. Y.

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**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

**YOUR FUTURE FORETOLD** and Past Read according to the ancient Kabala. Send your maiden name, date of birth and \$2. Anne Brown, Box 3215, Station F, Washington, D. C.

**SMOCKING**—simplified. Explained. Illus. Book by Helena Buchler; with Transfer Patterns for 3 dresses, \$1. From your dealer or write E. Z. Smocking Patterns Co., 39 So. 10 St., Phila., Pa.

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## New York Hotels

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**MINIATURE Pomeranians.** All colors. Puppies, grown dogs, Japanese and Prince Charles Spaniels, puppies pedigreed, C.O.D. on approval. Calumet Kennels, 6333 Ellis Ave., Chicago, Ill.

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**NEAR SUBWAY, "L," Surface Cars & "Bus."** Special Summer Rates for Southerners. References. Apply to Miss Haviland. "Students Inn." 326 W. 58th St., N. Y. Tel. Col. 2293.

**THE DUNSCOMBE, 47 5th AVE., N. Y. C.** Unusual accom. Cool suites with bath; parlor, dining room, small tables. Permanent, transient guests. Miss St. John, Tel. Stuy. 174.

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General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

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# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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**MRS. ANNA PRAHAR** will send anything on approval or accompany you to the New York shops; no charge. Bank references. Write 114 W. 79th St., N. Y. Phone 7140 Schuyler.

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156 Fifth Avenue, New York  
Shops for or with you.  
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**FREE TAXICAB SERVICE** to Dancing Carnival. Phone 8610 Murray Hill. Will send for you between 4th and 80th Streets, free of charge. Open afternoons and evenings.

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Eat at "The Clover"  
For when you're dead all eating's over.  
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**"KREMOLA"** makes the skin BEAUTIFUL. A medicated Face Cream that does wonders for a bad complexion. By mail. Send for Free Beauty Book. Dr. C. F. Berry Co., Chicago, Ill.

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**COLONIAL DAME FACE POWDER** unlike any other, gives impalpable bloom, youthful lustre. Absolutely pure, no chemicals to injure or darken skin. 10 shades and to order. And—

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**BEACH TOYS** educate! Miniature houses & Gardens, turned dolls, animals. Basket wagons. Send \$1 for wooden pail, shovel & beach toys. Woodcraft Shops Inc., Morristown, N. J.

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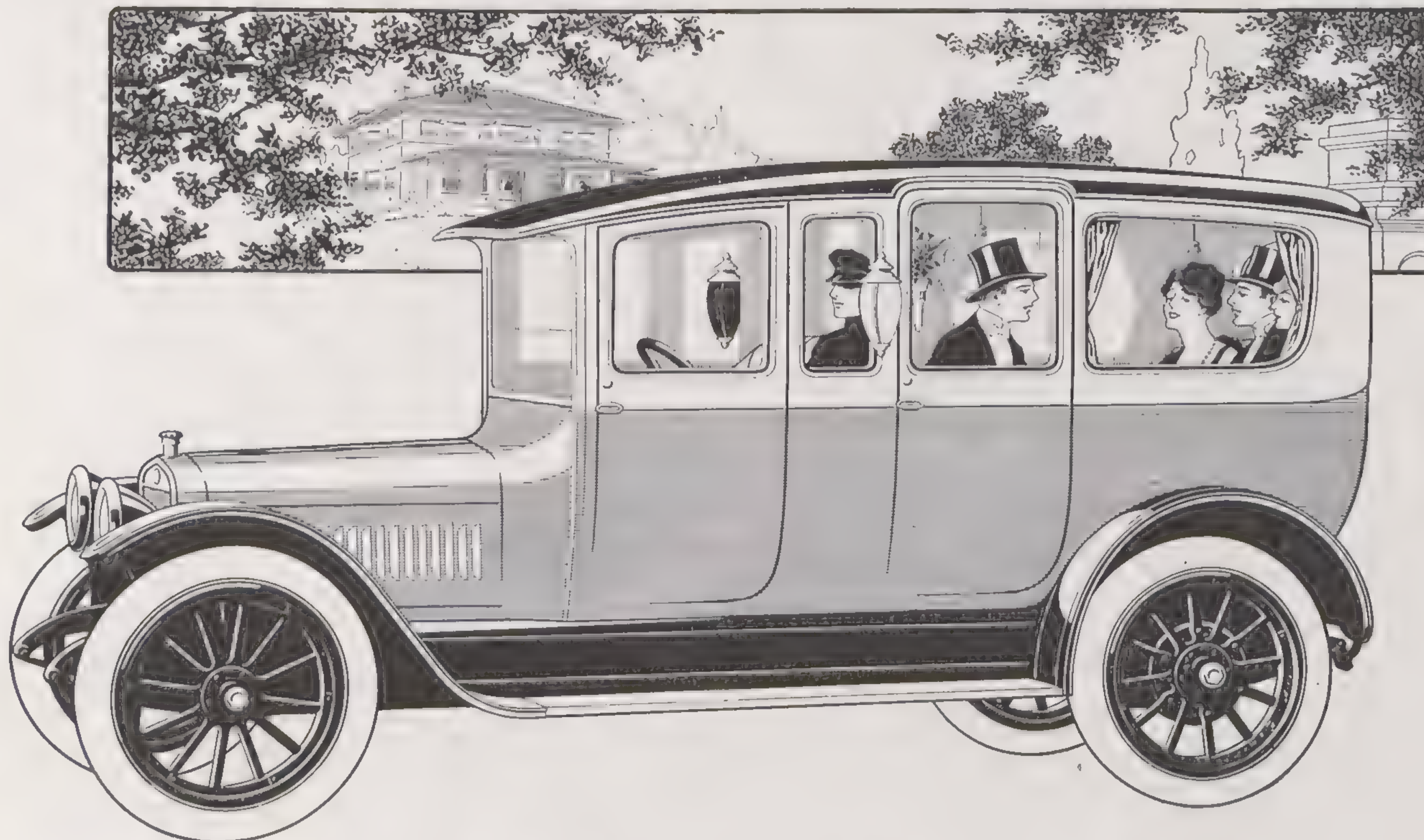
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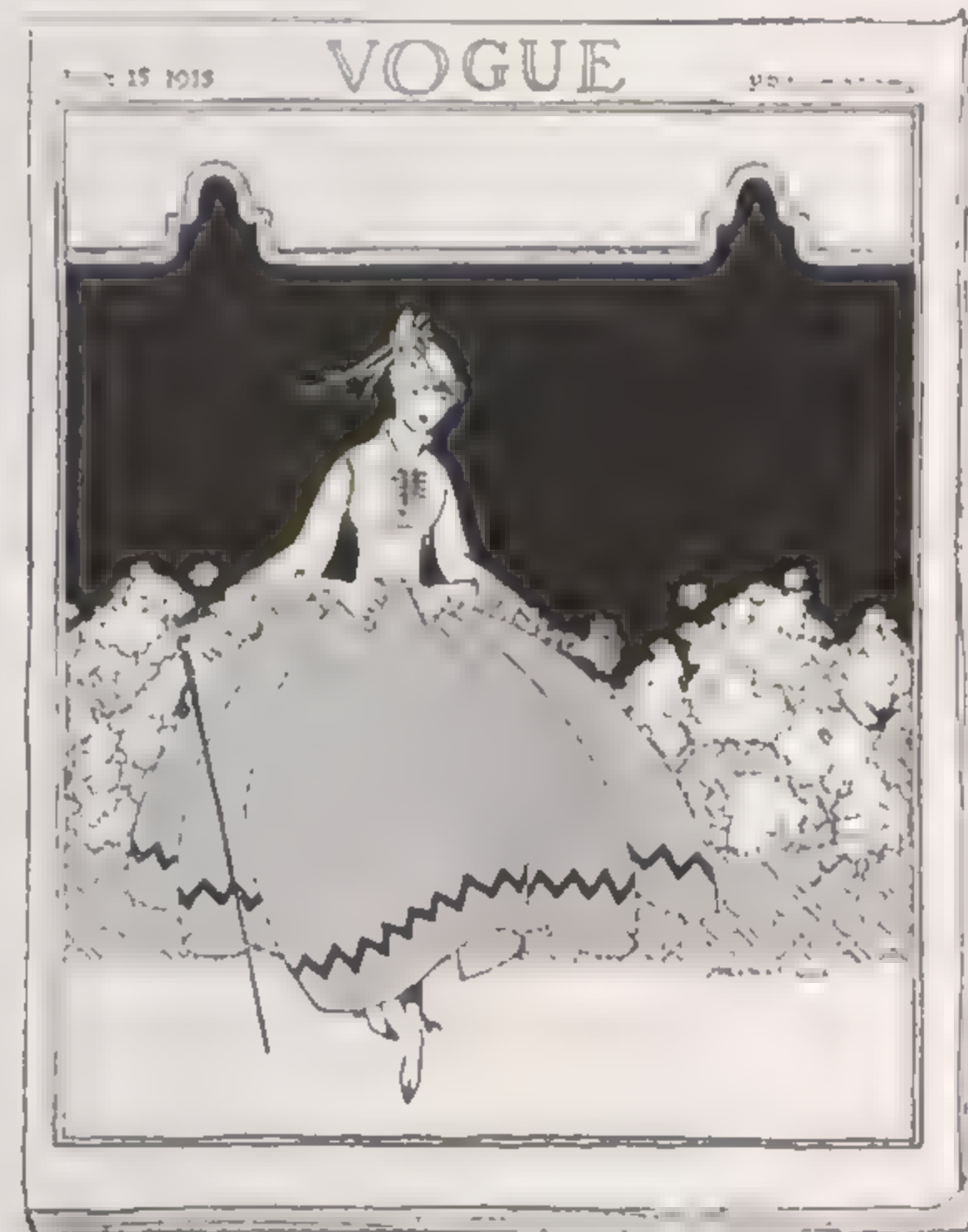
The next Vogue will  
be the

## HOSTESSES NUMBER

Dated July 15

### THE NEXT NUMBER

The next number of Vogue will be the Hostesses Number,—a number crowded with friendliness and pleasurable anticipation. It is even more delightful to entertain than to be entertained; to entertain is to give and to receive; to be entertained is to receive and to give. The more even the balance, the more successful the occasion. The July 15 number of Vogue will have worth-while suggestions.



The cover design of the July 15 issue will be by Miss Margaret Bull, whose art work is familiar to Vogue readers

### A FANCY DRESS PARTY

One of the editors of Vogue has prepared ideas and Claire Avery has made the costume designs for a "Fancy Dress Party" article which will appear next month. Both ideas and costumes are new and delightful.

### OTHER FEATURES

The next number of Vogue will be crowded with entertaining features: photographs of recent society sporting events; Robert Jones's paper figurines; photographs of new modes in table decoration; the Hoffman House at Newport; a humorous article on etiquette; Baron de Meyer's suggestions for large parties and balls; a delightfully interesting illustrated article on original lattice designs; Clayton Hamilton on the men who have written the most successful plays of the last season; snapshot photographs of dogs owned by couturières of Paris; a new game called balloon racing.

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THE DUCHESS OF CROY

*The Duchess of Croy, formerly Miss Nancy Leishman of Pittsburg, with her son, Prince Charles of Croy; His Serene Highness is almost a year old. The Duchess of Croy, whose husband has estates both in Germany and in Hungary, has given up her castles for the German wounded, while her sister, formerly the Countess Gontaut-Biron, now Mrs. James Hazen Hyde, is doing French war-relief work*





## DOWN WITH RACE SUICIDE

WHEREVER two horses are gathered together, society is somewhere about, for not for many a day, many a year, for that matter, have the spring race-meets been so brilliant. Society has been so well represented at Belmont Park, Piping Rock, and everywhere else there has been a race-meet, that we can no longer doubt that racing has come to stay, and that smartly.

Those who know say that the current season presages the return of racing to something of its former glory, and they are borne out by a cable from London which voices the alarm of Newmarket over the probable limitation of its racing season because of the fact that two prominent American owners have ordered the removal of their horses to their home country.

### RACING PLAYS OPPORTUNIST

Never was the time more propitious for the elevation of American racing to the same social level which "the sport of kings" has always occupied in Europe. The war has cut us off from

The Most Brilliant Opening with Which the Racing Season Has Ever Opened Indicates That the Sport of Kings Is No Longer Taboo in New York

summer cruising on the Thames and from the fashionable continental resorts. For the first time in the memory of man, the English Derby will not be run; the young men who participate in the international tennis matches are fighting for their country; and the reclamation of the polo cup has been indefinitely postponed. These facts should lend double encouragement to Mr. August Belmont—whose efforts have been largely responsible for the reopening of the New York tracks—for they indicate that the Jockey Club will be flanked by society and fashion if racing can ever regain its former legislative basis. From the favorable decisions handed down by the courts on all the test cases brought before them, it appears that such a reestablishment is only a question of time.

The year 1910 marked the close of "the good old days" of the New York race-tracks. The

wave of reform which swept the commonwealth in the time when Hughes was governor placed betting on a par with the seven deadly sins and resulted in statutes which banished the book-makers to industrial provinces which Dr. Parkhurst himself might

invade if he chose to lay aside the cloth, so entirely irreproachable are they.

### BUT WITHOUT BOOK-MAKING!

But racing without book-making is as unlikely as "Hamlet" minus its hero, so after the passage of the Directors' Liability Bill in 1910, the track managers decided that it would be inexpedient to arrange meets until the tide of disfavor had ebbed a bit. Consequently, we had no racing in 1911 and 1912. Not until the autumn of 1913 did the lovers of the thoroughbred emerge from cover, and after the September races of that year the headlines began to proclaim that a few enthusiasts who had backed their favorites with the coin of the realm had fallen into the clutches of the Pinkerton detectives. As the bench did not frown too severely on these few culprits



Two photographs copyrighted by Underwood & Underwood  
Mr. Foxhall Keene, who appeared at the Belmont Park races in the rôle of a more or less innocent bystander, took the Rockaway cup on his "Toreador" at Hewlett Bay Park

On May 10, at the United Hunts Association spring meet at Belmont Park Terminal, Mrs. Perry Belmont and her husband—snapped here with Mrs. Vernon Castle—were the center of congratulations on the brilliant season

Copyright by The International News Service  
Seal brown cloth and fur composed the fetching race-track costume worn by Mrs. Claude Grahame-White at the opening day of the racing season at Belmont Park on May 20



the directors took heart, and a few sparks of the old fire flickered to flame last season at races held at Piping Rock, Belmont Park, and Saratoga.

But in the meantime this action on the part of the community had affected the breeding of horses. The closing of the tracks meant the deterioration of the thoroughbred. The late James B. Haggin, owner of Elmendorf Farm, and the most important breeder in America at the time, shipped two thousand mares and twenty stallions—including the famous "McChesney"—to the Argentine. The famous Castleton Farm, which had belonged to James R. Keene, was sold to a breeder of trotting horses. Mr. August Belmont transferred his local preserves to Haras de Villers, France. Mr. Herman B. Duryea, who won the English Derby last year with "Durbar II.," was driven out of the country to French pastures new, while every Kentucky stud was virtually cut in half. Up to this time, the horsemen of the Blue Grass region had only imported; now their chief concern became to export to advantage.

This summer this is all changed. The opening of the season at Belmont Park on May 20 was so much like the openings of old that the majority of the newspaper reporters wove their stories around the fact. The special trains which left the Pennsylvania Station were thronged with fair women and brave men chattering over the chances of the Belmont stable in the Metropolitan handicap, and the cries of the boys vending envelopes filled with "sure things" were loud in the land.

#### "STROMBOLI" BY ONE LENGTH

Society certainly did its part on this auspicious occasion. Of the twenty-five thousand persons who watched "Stromboli" gallop up the stretch to victory, at least one thousand were listed in the social register. Before the races, the Turf and Field Club-house, located on the site of the old Manice mansion, was the scene of gay and festive luncheon parties—so many, in fact, that the members who did not motor out in good season were forced to content themselves with unromantic but substantial fricassee of chicken; the more popular *plats du jour* were entirely consumed when late guests arrived. The club-house veranda and thickly wooded grounds are particularly pleasant spots in which to break bread at midday. Mr. Albert E. Gallatin must have thought so, for he entertained about forty members of the Motor Car Touring



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Miss Barbara Rutherford, Mr. Francis G. B. Roche, and Miss Harriette Post were of the many who lunched at the picturesque Turf and Field Club-house, under cedars and oaks four generations old on Metropolitan Handicap Day at Belmont Park



Photograph by Edwin Levick

A hat such as the Mad Hatter wears in Wonderland, topped off the race costume worn by Mrs. Vernon Castle the day she opened the dance at the Belmont Park Jockey Club

Society at a table laid under a bright striped parasol of mammoth dimensions. Among his guests was Mrs. John Jacob Astor, becomingly clad in a severe black tailored costume and a hat with a fetchingly transparent brim. Mr. Moncure Robinson was host at one of the piazza tables, while Mr. and Mrs. August Belmont dispensed similar hospitality near him. Mr. and Mrs. William K. Vanderbilt sought the seclusion of the club-house, as did Mme. Marcella Sembrich and her husband. Mrs. Burke Roche's party was seated out under the trees. Miss Barbara Rutherford, in a very smart cloth skirt and coat, a chic Glengarry cap and a funny little Japanese parasol, was one of her guests. But it is futile to enumerate; the world and his wife were present.

#### MANIKINS AT THE RACES

Fashion was not slow to realize and grasp this opportunity to be on parade. For the first time in the history of the New York track, the leading couturiers dressed their most beautiful manikins in their most fetching creations and bought

them tickets for Belmont Terminal that this Art with a capital A might be better served. Every one knows that as Auteuil and Longchamp go, so goes the entire universe in the matter of clothes, and, by the same token, there is no doubt that the striped silks and parasols that thronged the club-house at Belmont Park struck the summer fashion note, as far as Long Island is concerned. The newspapers of the following morning carried illustrations which might have figured in "Femina," or some other French magazine.

#### WINTER WEATHER FROCKS

It might be added, however, that nine out of every ten costumes seen at Belmont Park these days are simple, short, dark tailored suits—topped by small, tightly fitting hats. On the opening day Mrs. Perry Belmont appeared in a silk costume which featured large black and white checks; Mrs. John R. Drexel wore electric blue satin; and Mrs. Stephen Peabody, Jr., wore



When fickle fate smiled upon the race-track and sent the favorite, "Stromboli," home first in the feature event, Mrs. Jack Rutherford, Mrs. Stephen Peabody, Jr., and Mrs. Frederick Frelinghuysen smiled on fate



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In deference to "what is so raw as a day in June?" Mrs. Lucius Wilmerding, Miss Flora Whitney, and Miss Helen Hitchcock wore winter costumes at the races held at the Piping Rock Country Club on June 2





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Miss Marie Tailer and Mrs. Eric Winston on May 20 helped to open the metropolitan racing season at Belmont Park with so brilliant a start that its close parallel to the brilliance of former racing days was not difficult to draw



With their feet properly on the railing, but their attention transferred from the track to Mr. Thomas F. Ryan, Mrs. Cornelius C. Cuyler, Mrs. James W. Markoe, and Mrs. Charles B. Alexander, made a characteristically feminine group of race enthusiasts



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Miss Mimi Scott, whose brimmed hat was especially picturesque and whose skirt had full many an accordion plait to give it width, was a co-guest with Mr. Harvey Ladew at a luncheon under the ancient trees of Belmont Park



Piping Rock called the roll of the social register by its opening races of the season, and Mr. and Mrs. Hamilton W. Cary answered from a box



Three photographs by Edwin Levick

Photograph above copyrighted by The International News Service

The tendency of fashion to favor furs, weather or no, was recognized by Miss Susan Fish Dresser, who is snapped here with Mr. James A. Blair, Jr.

Big checks are having their day, and race costumes like Miss Claire Bird's are helping them to have it; Miss Leonie Burrill was veritably enveloped in a coat like an army coat





royal purple. But these were conspicuous exceptions. Mrs. Oliver H. P. Belmont, fresh from seeing President Wilson at the Biltmore, came clad in the white of victory, while charming Mrs. Norman de R. Whitehouse suspended her suffrage activities for the space of a few hours and reminded no one of them except through the shading of her costume, which suggested, if it did not actually reproduce, the yellow of the Woman Suffrage Party.

Several innovations which mark the trend of the times are being introduced at the track this year, and many of them bid fair to hold through the summer. Never have racing and charity intermingled here, but they blended very satisfactorily on the opening day, when pretty young actresses from the "revues" proffered programs at five times their normal rate, and admiring students of the thoroughbred scorned to accept any change for bank-notes.

#### MRS. CASTLE OPENS THE DANCE

On Memorial Day the war-relief fund committee was allowed four booths in which to dispose of the surplus stock of its work-rooms, and some ten thousand garments were sped by individuals toward the European hospitals. That dancing still has devotees was attested between races on the opening day by the cheerful manner in which former paddock frequenters paid one dollar to the Blue Cross that they might squeeze through the crowded dining-room doors of the clubhouse and stand on tiptoe for a glimpse of the Castles' latest dance, with only a slight chance of taking a turn themselves. However, every one seemed content.

So much of the floor space was covered with spectators that the bone-rimmed-glasses delegation had to be extremely wary of the charming Irene's far-flung heels. The price of admission was scheduled to include tea, but this proved a pleasing fiction, and nobody seemed to mind. Any waiter courageous enough to bear liquid refreshment through such a mob would have been drafted at once by some reservist bureau and sent to Europe for duty in the front. The newspapers were unanimous in voicing their surprise at the invasion by the dance of the preserves of the thoroughbred, but they were evidently not taken seri-



*To the lure of the turf twenty-five thousand and two responded on May 20; Mr. Frederick Bull and Mrs. Cornelius H. Tangeman were the two*



Two photographs copyrighted by The International News Service

*That society is more a rooter than ever, was attested by the attendance of such sportslovers as Mr. Albert Gallatin and Mrs. John Jacob Astor*



Photograph by O. F. Browning

*The "first by an eyelash" races of the spring have found two devotees in Mrs. Stephen Peabody, Jr., and Miss Margaret Andrews, who is to be married to Mr. Morgan Belmont*



*The greatest field day in several years was the opening day of the racing season, at which, with all the world and his wife, Mr. Joseph Sampson Stevens and Mrs. G. Bradish Johnson cast in their tickets for the La Fayette Fund*

Photograph by Edwin Levick

ously, as the entire betting ring was covered with hardwood almost immediately and turned over to the multitude as a special Memorial Day attraction.

Charity gleaned decided advantages from these novelties, and the insatiate public was permitted thereby to gaze upon Mrs. Castle's two latest fads and fancies—a top hat bound with a green satin ribbon, and a monkey which she carried in a silken scarf. One well-meaning old gentleman mistook the marmoset for a Pekingese and essayed to stroke its head, with somewhat disastrous results.

#### MEETS HERE AND MEETS THERE

There is plenty of betting at the races, but it is carried on quite within the law. "Layers" stand about to place the wagers of their patrons, but no money is passed at the track, and no one unknown to the "layer" can get his money down.

The material side of New York racing has been most severely affected by the limiting racing statutes, and the large purses of former years are not to be offered at present. Consequently, many of the better horses have been kept in Kentucky, where the spoils of the victor are listed in five figures. Mr. L. S. Thompson, who took over the Whitney stable when the death of Alfred Vanderbilt caused the Whitneys to go into mourning, won the Kentucky Derby with "Regret," and has transferred most of his better horses to the Blue Grass region. There is now great joy at Belmont from the news that Mr. Whitney's "Borrow" and Mr. Andrew Miller's "Roamer" are on their way north, because the presence of such horses stimulates local interest in racing immeasurably.

#### A SOCIETY SCHEDULE

There was racing at Belmont Park until June 9, with occasional gala days at Piping Rock. From June 10 until June 25, the meets were held at Jamaica, under the auspices of the Metropolitan Jockey Club. The Queens County Jockey Club presides at Aqueduct from June 26 to July 13. The Empire City Association track at Yonkers is the next natural departure, but it is not considered safe for the thoroughbred this year, because of the fact that diseased horses have occupied the stalls during the racing lull, so another course remains still to be chosen. The famous suburban handicap will be revived by the Empire City Association this season. Of course the whole racing world goes to Saratoga for the month of August, and will doubtless return for the finish of the season at Belmont Park, September 1 to 14. The compactness of this schedule, plus the facts already vouchsafed, indicates that the horse is again coming into his own with the aid of society.



## LATE SKETCHES IN TAFFETA, BY PREMÉT



*Who dares say the full skirt is too good to last is still defied by Premet, who very lately launched the three models on this page, all unequivocally full. Dark blue taffeta, blue and white striped taffeta, blue buttons for show, not use, and white organdy fashioned into the oddest and smartest of vests—these, with Premet's art, make the Premet frock below*



*Though this taffeta frock is black, Premet meant it to be a gay little frock (gay, that is, for war-time), for about the hips is striped bayadere taffeta quaintly plaited, and at the hem are little flowers of taffeta, frivolously rosetted; white organdy is frilled in the guimpe. The wide hat is black velvet, as suits July, and is topped with a crown of lace*

*Black to suit the Parisienne's spirit, bodiced puritanically to suit Premet, and ruffled within an inch of its front panel to suit the very latest mode, and this taffeta frock is complete. Just a mere band of sheer white organdy at neck and wrists deepens the black; but the single black ribbon and bow on the Nattier blue taffeta hat are for coquetry only*



# MME. PAQUIN DESIGNS NEW MODELS FOR VOGUE



*The Paquin points, which have been so popular this season, were never used to better advantage than at the hem of a splashing skirt of embroidered white linon. The swathing surplice bodice is crisp with organdy at the edges, and is finished at the waist-line with a green ribbon girdle and a bouquet of silver grapes. The big slanting hat is of green taffeta with one full-blown rose beneath it for trimming*

*So many details of interest there are about this frock of embroidered beige muslin, one scarcely knows whether to look first at the "long glove sleeves," the picturesque scarf of beige tulle, which ends in a big puffy bow at the back, or the roses that stand out from their beige background like flecks of orange flame. The black tulle hat contradicts sheer folly by a substantial trimming of fur and metal buckle*



## PARIS and WAR, with FASHION ALSO PRESENT



Photograph by Press Illustrating Company

*A picturesque incident in the streets of Paris was that of the midinettes sending May Day flowers to the convalescent soldiers*

EDITOR'S NOTE:—The dressmakers of Paris have made announcement that they will hold their autumn openings at the usual time and in the usual manner. This is good news for the world of fashion. Under even more threatening circumstances, the couturiers kept a similar promise at this time last year, and again in the spring. This season fashion will suffer no diminution of freshness or of interest. Buyers and private customers will be able to review complete collections and give their orders; and chroniclers of the mode will have abundance of material for their chronicles. Even under the present abnormal conditions, the French dressmakers have so ordered their affairs that all who attend their exhibitions during July and August will find practically normal conditions.

The names signed to this official announcement from Paris are: Beer, Buzenet, Callot, Champot, Chéruit, Demare-Dutoy, Dœuillet, Doucet, Elise Poret, Jenny, Lanvin, Lelong, Margaine-Lacroix, Martial et Armand, Maurice Mayer, Paquin, Premet, Reverdot, Robert, Rondeau Legrand, Tollmann, Weeks, Worth.

"BUT were you not afraid to cross the ocean?"

Mlle. Dorziat had just arrived from New York, and we were sitting in the pretty boudoir of her apartment in l'avenue du Trocadéro; the boudoir was the only oasis in a wilderness of trunks, bags, and traveling wraps.

At my question she smiled. "I am a fatalist," she said, "and I believe that our destinies are planned. No, I was not afraid. I am going to London," she continued, "and then back again." "Back to Paris?"

"No, back to America," and her face brightened. "There is no country like America. One breathes freely there; one feels full of life and energy. And then the American women are so charming; everywhere I was so well received."

## A LATE PREMIÈRE

All the artists in Paris are giving either money or their services, or both, to war-relief work. Mlle. Marthe Chenal sings almost daily in the hospitals and ambulances; Mme. Yvette Guilbert is untiring in her efforts to amuse the wounded.

Though Fashion Goes Softly Through the Streets of Paris, Clad in Blue Serge and Black Taffeta, She Yet Presents a Compelling Silhouette, More Gaily Rendered Here

Latest of all to open is the Théâtre Comédie Marigny, in the Champs Elysées. If the Pied Piper had been present at the première, he might have had a tremendous following, for during one scene the dimly lighted stage was almost wholly given over to rats. They ran across the stage in every direction, and disappeared in unsuspected nooks and crannies; they climbed the wall and hid themselves in holes in the painted wainscoting. With apprehensive eyes on the tall clock, I had just begun to recall the old nursery rhyme of "Hickory, dickory, dock, the mouse ran up the clock," when the lights flashed up and the singularly lifelike rodents suddenly became mere gray blobs on the dusty floor. They were stuffed gray rolls with tails of rolled cloth; real "rat-tail" appendages. There was a youth in khaki sitting in the theatre chair next to mine. "Bally beasts, rats—what?" said he, to no one in particular. I quite agreed with him, though inaudibly.



*Now that winter is over, Paris teas occasionally at Armenonville, where a few days ago a svelte Parisienne sailed in wearing this swan-rigged turban*

Nothing extravagant in the way of costumes was presented on the stage at the opening of the Théâtre Comédie Marigny. The chorus was a real "war" chorus, clad in simple short frocks of crêpe de Chine and mouseline, stencilled, apparently, in rose color. Nothing but stencilling, I am sure, would have produced such unusual effects. Even the white shoes were painted—stencilled—to complete the color scheme, and on the blond heads were crownless hats of pink rose petals made so the great pink flowers framed the face. A curious audience was gathered that night; decimated because of the war and saddened because of the great disasters. Not much laughter greeted the songs and jests, for how can

Paris laugh? I saw one generous smile—Polaire's. With a black hat drawn low over her tousled hair, and a dark blue serge frock fitted to her slender figure, she chattered vivaciously through the entire entr'acte.



*Generously proportioned, colored exactly like a soldier's uniform, and brave with gold embroidery in lieu of braid on all the pockets, is the newest Lanvin coat*



*Lanvin from neck to hem; perverse of collar and original of cuff, a youthful frock of blue serge quaintly encourages the charge of a ruffled blue silk petticoat*





A series of black taffeta ruffles trim the flaring skirt of a Maurice Mayer suit of dark blue serge. The white straw hat is dotted sparingly with three large roses

hat every day, or so it seems; either black or white—for she is in mourning at present—they are as simple as possible, and as smart as the best modiste in Paris can make them.

Then comes a little Parisienne in dark blue serge, wearing an odd little turban of blue straw trimmed with white swan's feathers as shown in the sketch at the top of page 25. Huguette Dastry, in a beige military coat, seats herself in a far corner by the pool. Her hat is the smallest ever seen, and is made very little larger by a wreath of fruit and flowers of oilcloth. Saucy Mlle. Exiane, in flounced dark blue taffeta collared high with organdy, whirls up in a taxi and rustles into a chair near the door.

A beige tailored suit alights from a dingy cab and moves down between the rows of green tables. The wearer carries in her hand a silver-topped bag of corn-flower blue silk, striped with silver and embroidered with silver beads. At the bottom of the bag swings a blue and silver striped tassel—the stripes running crosswise.

Leaning heavily upon the arm of a uniformed nurse, an officer alights with difficulty from a fiacre. His leg is useless, but he wears three medals in a row across his chest. More officers arrive on horseback. They look longingly at the tea-tables but ride on. One longs to offer them a stirrup-cup.

#### THE "CHINESE UMBRELLA"

Those who are acquainted with the "Chinese Umbrella" will be interested to know that each Friday the new and charming tea-rooms in the rue du Mont-Thabor are thrown open to wounded French and English soldiers, who are served with tea and delicious cakes. To relieve the proprietress (Miss Fabris) of the exclusive expense, a number of American women, among whom are Mrs. Frank H. Mason and Mrs. John Munroe, are interesting themselves in the work.

In Paris, these days, no one desires to attract the attention of the *monde*, and it is partly for this reason that many quiet teas and luncheons are given at the "Chinese Umbrella," affairs which in ordinary times would be given at the Ritz. The Princess Ghika was a guest at a luncheon given at this tea-room a few days ago, and those members of the American colony who are now in Paris may be found there almost every day.

As to frocks, they, as well as teas and luncheons, are austere plain; tailored suits of almost arrogant simplicity and taffeta frocks shorn of frills and severely belted are the order of fashion. One finds frilly frocks only in the shaded salons of the couturiers. Summer frocks from the



What can not be combined with what would seem to be an unanswerable question, for here Premet adds blue serge, Scotch taffeta, and white linon to each other

Now that the days are really warm, Paris "teas" at Armenonville, and it is something of a sensation, after the long, dull, dreary winter, to see sunbeams once more dancing on glittering tea things, with green boughs swaying overhead. But even Armenonville has changed. The restaurant is, of course, the same. The light green tables under the trees are decorated with the same pink napkins, and the ground underneath is strewn with fresh white pebbles. But one drinks tea now to the tune of marching feet, for in the *route de Madrid* the youths of the *classe dix-huit* are being drilled by grizzled French officers, and through the branches one catches the gleam of sun on steel and hears at intervals the staccato word of command. Officers gallop up on horseback and sedately dismount for a cup of tea; an automobile bearing the mark of the Red Cross rolls in close to the steps and the groom helps out some wounded officer who painfully limps inside and determinedly indulges in something stronger and more fizzy than "caravan," and pretty French girls arrive by twos and threes and seat themselves behind the glass screens or in the discreet thatched kiosks, where they chatter like so many sparrows.

#### THE PASSING SHOW

Mlle. Forzane, frocked in black, her throat wound with a fluffy fur boa, strolls in with her white wolfhound. Mlle. Forzane wears a new



Photograph by Underwood & Underwood

In the intervals of playing in the London production of Sir James Barrie's "Rosy Rapture," Gaby Deslys plays the no less becoming rôle of taking convalescent soldiers for a polite little airing

Maison Paquin, for example, are made of tulle or organdy with wide full skirts and long sleeves. Paquin favors the long sleeve—even for evening gowns—and this although some of the prettiest models shown in February had short sleeves. Fur, Mme. Joire tells me, will be used to border frocks and wraps of thin stuffs, but the all-fur wrap is considered too heavy for summer. The waist-line is "just a little above normal," and is defined by a girdle of some kind.

#### À LA MME. PAQUIN

A few days ago, Mme. Joire herself wore a braid-decorated frock of blue serge, with a small blue silk turban trimmed with a buckle. Considering the size of the turban, the buckle was really gigantic. Yesterday she appeared in a broad, simple, dark blue "sailor," with a brim slightly broader on the left side than on the right. With this hat she wore the newest and softest and daintiest of white mousseline blouses. The skirt of her suit was of dark blue stuff, and there was a fetching jacket.

Not content with designing frocks alone, the Maison Paquin occupies itself with all the dainty accessories of dress, and the salons are strewn with boudoir caps, cobwebby peignoirs, and filmy bits of feminine apparel. Summery parasols of taffeta and chiffon, ruinously pretty, are displayed on every side. Smart blouses of linen, exquisitely thin and fine,





*Tailored within an inch of her femininity is every woman who appears in the streets of Paris or in the Bois these unfrivolous days*

and fashioned in the finished manner of the house, are no less alluring than the gauzy underdresses of tulle and silk, intended to be worn with thin summer frocks. Paquin lingerie, as fragile as mist, is rather more than worth its weight in gold.

Black tulle is transformed into a fan by spreading it over slender sticks of amber and stamping it with a monogram of brilliants. Bags of all kinds—of silk, velvet, cloth, and beads—are the most fascinating trifles imaginable, but one is led to wonder mildly what possible use one could have for anything supposed to contain bank-notes after a tour of the Paquin salons.

Paquin is making children's clothes—wee frivolous bonnets and doll-like little frocks of chiffon and taffeta, all frills and "fruffles." And the price would "drive any parent mad."

It is the fancy of the moment to wear knots of blue flowers—corn-flower blue—with frocks of black taffeta. These flowers are either tucked into the belt or pinned to the corsage, and are arranged so as to lie flat against the bodice. This touch of blue with black is very effective. Blue flowers are thrust into the belts of beige tailored suits, and adorn many fetching little hats. Here and there one sees a corn-flower blue silk parasol, with a thick smart stick, or a parasol of black velvet lined with blue silk, or bordered with blue flowers.

#### LITTLE THINGS THAT COUNT

Women are carrying walking sticks, not the picturesque stick which one always associates with panniers and patches, but the slender bamboo cane without which no British soldier walks abroad.

It is not only the cane that the Parisienne has stolen from the soldier. At the beginning of the war she appropriated his forage-cap. She has taken, and improved, the military coat; deftly separating the khaki pocket from its jacket, she adds a strap and a clasp, stuffs it with papers, and swings it jauntily from her hand on the morning promenade.

Belts and buckles, buttons and braid, are recklessly distributed over tailored frocks, while every one wears the *casquette*—and the *baton*. The *baton*, made of



*In spite of its most unmilitant mien as a whole, Lanvin endows a cross-barred taffeta frock with an unmistakable sword cord—only the sword itself is lacking*



*Three tailored suits snapped in the Bois show how long skirts are not, and how little the Parisienne is given these days to gewgaws*



*Suzanne de Berr measuring the height of the mode in her hat, and, like the artist she is, measuring popular opinion in her smile*

black and white beads, started on its career very early in the season on a black military turban. Since then it has been made of straw, ribbon, and flower-petals, of feathers, frilled taffeta and white lace, and it adorns almost every hat known to modistes. *Vive le bâton!*

#### CLEVER MME. LANVIN

Clever Mme. Lanvin, who for years has designed the most fascinating frocks for young girls, is making an exceedingly pretty coat of gray blue cloth, exactly the shade of that used for many of the soldiers' uniforms. This coat, which is sketched at the left on page 25 is of generous proportions. It is circular in cut, with a seam hidden under an inverted plait under each arm. The collar is just the right size and shape, and the sleeves, with their narrow cuffs, are rather wide. The generous inserted pockets for the wearer's hands are embroidered in a simple pattern with gold thread.

Lanvin from neck to hem is the blue serge frock sketched at the lower right on page 25. It is belted with patent leather and a narrow strap of patent leather is buckled about the wrist. The easy blouse is buttoned up the middle front to the collar, which, with its turnover of soldier blue linen, fastens perversely on the side. The skirt falls over an underskirt of thin blue silk, edged at the bottom with two plaited ruffles. This underskirt comes perilously near being a petticoat.

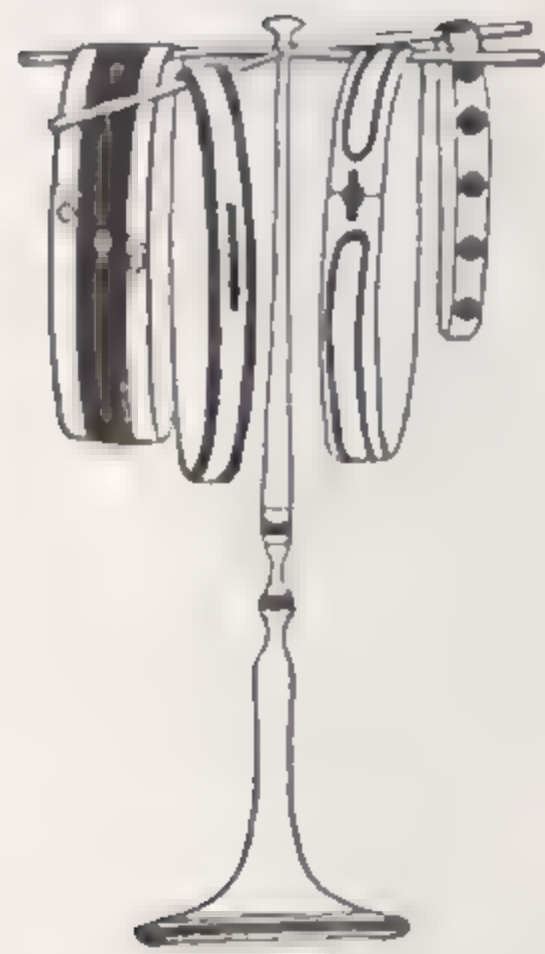
Mme. Lanvin selected a dark blue taffeta, cross-barred with white, for the smart frock sketched at the top of this page. Bands of side plaiting confined by narrow bands of taffeta form the trimming. Two "cords" of this trimming fall from the left side of the girdle in the back and pass under the girdle on the left side in front; a single tassel-weighted, plaited band falls to the knee. The sleeves and yoke are of white organdy and the collar and cuffs are edged with an effective lacelike trimming made of organdy, rolled into slender cords.

The hat sketched with this frock is, like most of the newer wide models, very flat and wide and thin; black tulle has wide-open pink roses draped flatly against the negligible crown.

A. S.



# EVERY FAD HAS ITS DAY



**B**ELTS are by no means the plain affairs of other seasons. Some of them show large polka-dots of black patent leather on a soft white kid background, or a strap of plain black kid on a white kid background. Various combinations are shown which combine effectively with the striped materials of the season. As a rule, these belts look rather better with a plain shirt and skirt than with a dress that is striped, although the striped belts look very pretty with the dotted dresses. Of those sketched

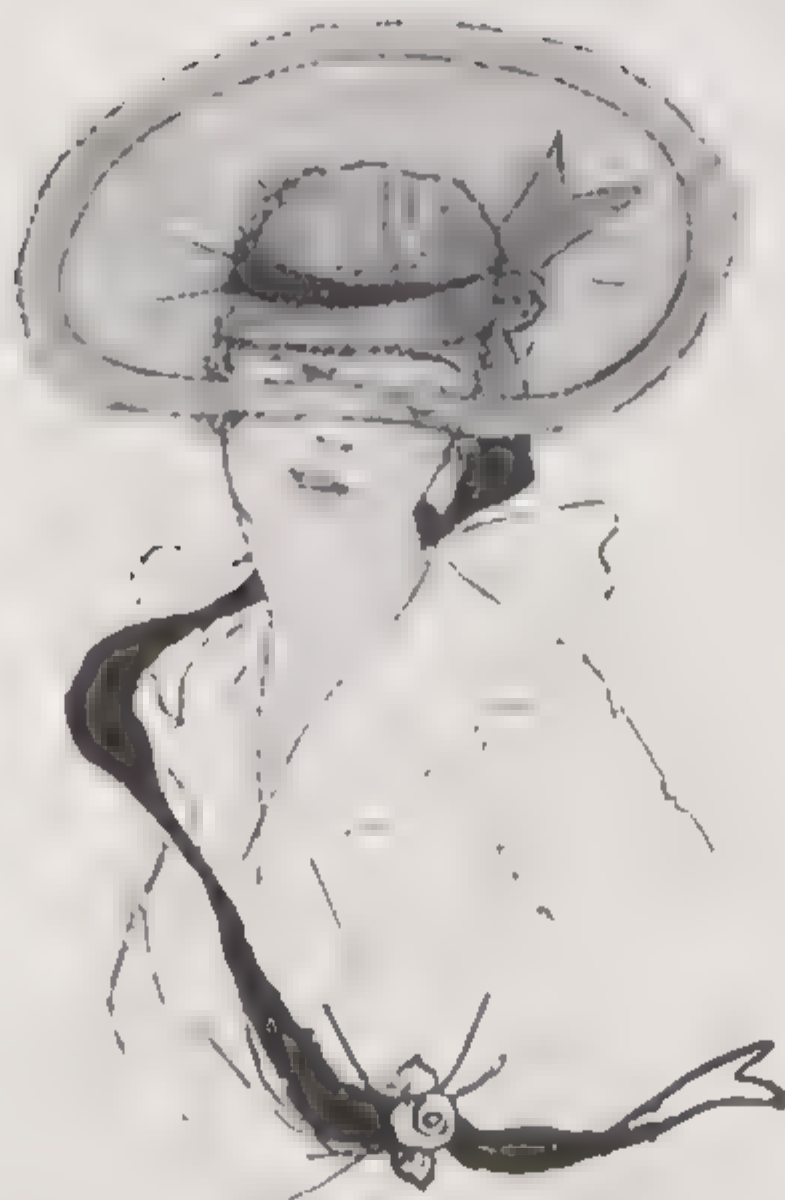
above, the two with long narrow black stripes to run round and round the figure would be charming worn with dotted frocks. By the same token, the one at the right, with as many polka-dots as its circumference allows, would be especially pretty with any sort of striped skirt.



**A** CHANGE in hair-dressing has been eagerly looked for, but so far nothing of real importance has been evolved. The French roll, to be sure, is dying a slow death, and in its place, in the daytime, the hair is worn in a rather low knot at the back of the head, as shown in the sketch above. Since this style of hair-dressing needs an ornament to give it chic, the dagger-shaped pins in shell are being stuck through it at almost any angle becoming to the wearer. These pins are really delightful in appearance, and not only help to hold the hair in place but may also keep the hat in place. When the hat is brimless, or straight-brimmed, as well as when it is accommodately tilted up in the back, like the one in the sketch, this style of coiffure is becoming and comfortable.



**E**SPECIALLY well-liked are the liberty straw hats in lovely shades of mahogany, purple, peacock blue, and black. These, as a rule, are trimmed only with a ribbon band and a binding. Though some of them are left in the natural mushroom shape, others turn up in the back and are slightly pointed in the front. These colored straw hats with white shirts and skirts, with the color of the hat, perhaps, repeated in the sweater, are delightful. Unlike the openwork hats, the liberty straw models afford a real protection from the sun. The one sketched here has the narrowest of narrow bindings to measure the circumference of the brim and to match the crown band which finishes in the most diminutive of bows in front. The crown is round and quite high, while the large brim, tilted down in front and up in back, puts one in mind of the old-fashioned becoming shade hat.



**A** CHARMING mode in hats is that of the transparent tulle models. They bespeak the afternoon dress, and an occasion of formality. In the peacock shades—soft blues, purples, and black—such hats are charming with frocks of white. Opaque streamers of velvet, which may be caught at the waist with a rose, give the only touch of substantiality. Farquharson & Wheelock are sponsoring some of the largest and prettiest of these hats.



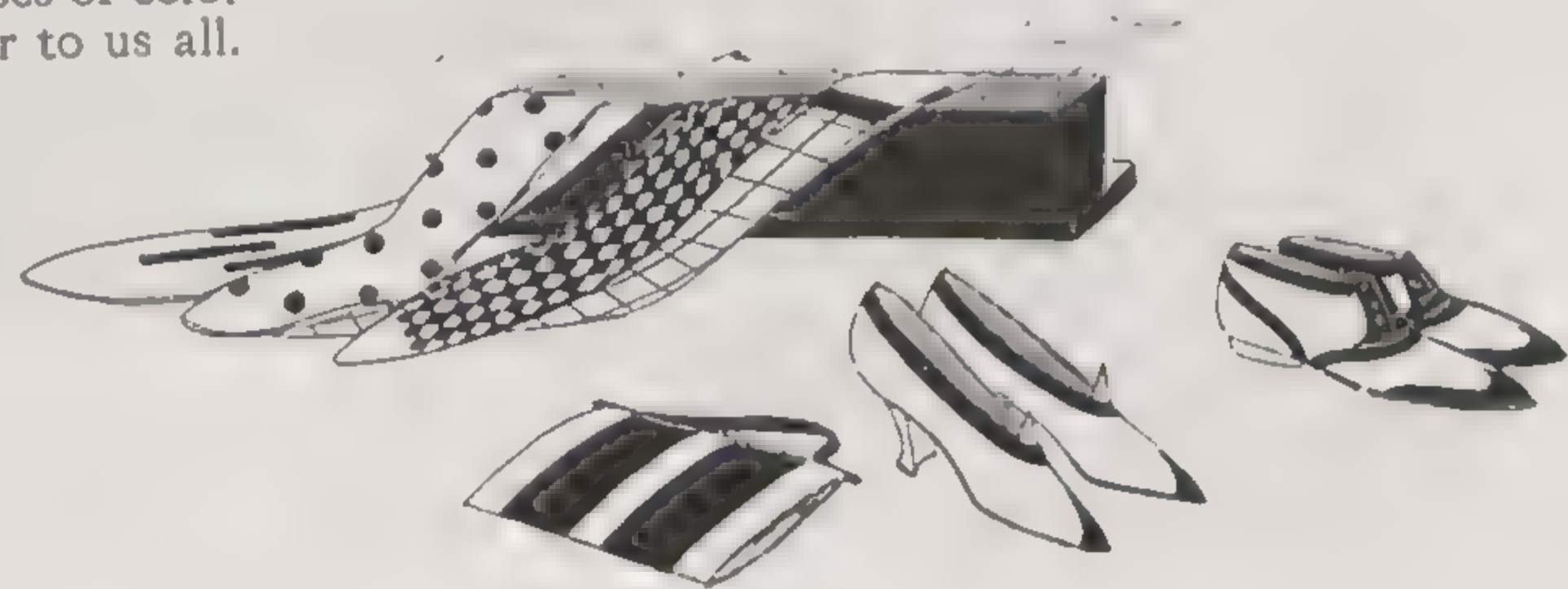
**A**T the races and the smart country clubs, more color than ever is to be noted in the costumes. Here and there vivid spots are made by the striped skirts, which have forsaken all modesty in color. Not only are the striped black and white models popular, but there are rather daring combinations of blue and yellow, and purple and green—surprises of color that suggest the vivid posters familiar to us all. One of the smartest dressmakers—Balcom—has made these striped skirts of ticking in the cool blues and whites as well as in the more striking colors. He relieves both the color and the material by the most transparent of white blouses. A panama hat may have a ribbon to match the color of the stripe and so may form part of a costume.

**F**OR the evening, the hair is brushed back from the face in a soft pompadour, or possibly parted on one side and drawn back, so the knot is more toward the top of the head than formerly. One of the new daggers, or pointed pins, is placed at each side of the knot, as shown in the sketch, or sometimes the two daggers are on one side. The shell daggers with heads of rhinestones are particularly effective for the evening. In the sketch at the right the two daggers are adjusted in such a manner that they follow and emphasize the slanting line from the top of the head to the nape of the neck. These daggers can, of course, be adjusted to emphasize the line of coiffure which is most becoming to the individual.



**T**HOSE who foregather at the races or outdoor meets of various kinds are surprised at the number of basket-like straw hats which have sprung up in a minute. Though scarcely a protection from the sun, they are yet an effective head-covering. Those of tan are bound in a contrasting color, whereas those of purple, blue, or yellow may be bound with white or a harmonizing shade of ribbon. Very simply trimmed, these hats may be worn with afternoon frocks, as well as with the simpler shirts and skirts, but if the trimming is ambitious they are not appropriate for wear with a waist and skirt, if one would be dressed quite in keeping.

**N**O fad of the summer is more pronounced than that of color in shoes and stockings. The conventional-minded stand aghast at this, for not only are shoes taking unto themselves straps and insets of every shade and color, but even the stockings are showing stripes, polka-dots, and plaids, in black and white or in other good color combinations. If well-selected, these may be worn correctly. Tennis shoes strapped in black and tan are smart; with shoes of this kind stockings with a delicate stripe may be worn. With a plain tan shoe, polka-dotted or plaid stockings are in good taste. Purses are no longer in somber tones: a black and white costume, or a costume of one color, may be relieved by a bag of white kid strapped in black. All-white kid bags with a line of black and white taffeta are a pretty novelty of this season.





# VOGUE COMES OUT *for* INCREASING *the* NAVY

IT is never too late to learn from the English, it seems, and now that we may not house-boat on their river, it occurs to Vogue that we might house-boat on our own. Certainly we are not lacking in rivers—our excellent school-books impressed upon us in our more impressionable years that we had the most extensive, most picturesque, and most altogether desirable system of inland waterways of any country the hand of Providence had at that time mapped out—and here are house-boat designs carefully worked out even to the color schemes to prove that we need not be lacking in house-boats, unless we wish to be.

There is no doubt that Americans, as a people, are sportslovers, yet we have allowed the English to outstrip us in river sports. Indeed, in no other way have the English more attractively expressed their love of outdoor amusement, and their gift for making their country provide it, than in their river life. That in the Thames they possess one of the most picturesque and beautiful streams in the world does not alter the fact that they have appreciated the possibilities of rivers as other countries have not done, and have made of their river a beautiful picture and a pleasure channel incomparable.

## ARCHITECTING AMERICAN HOUSE-BOATS

When the house-boat fad in England was at its height, it found particular favor with the smart set of London and with strangers from many lands. With Americans especially, idling on the Thames became a smart pastime. Such charm had the picturesque Thames life for these outsiders, that a big house-boat builder was never surprised to receive an order from a tea-planter in Ceylon, a raja from India, a sultan from Zanzibar, or a coffee Croesus from South America for a five thousand dollar house-boat to be ready, furnished—flowers, linen, lanterns,

House-boats Designed by Mr. Robert McQuinn and Mr. Junius Cravens for Vogue, Who Thinks Well of Taking a Tip from the Thames and Building Some House-boats for the Encouragement of Home Idling



One of the most pleasing house-boats on the Thames is Elsie Janis's "Kingfisher," which is moored at Windsor with a launch, a rowboat, and a punt to complete the flotilla

silver, and all—within three months. In the interval, the prospective house-boater would go up the Nile, or around the world, or into East Africa to shoot, but he expected to be back for the dinner-dance he was giving on the night of the first Regatta Day—and he always was.

But of course he can not do that this year. So this visitor to the Thames, whoever he is and wherever he is, had best make the most of his own waterways. For the raja we have no suggestions beyond the general one that he seek out the beauties of his own waters and architect him a house-boat in accordance with his scenery; and that is also all we have to say to the sultan from Zanzibar or the tea-planter from Ceylon. But for the American we have more

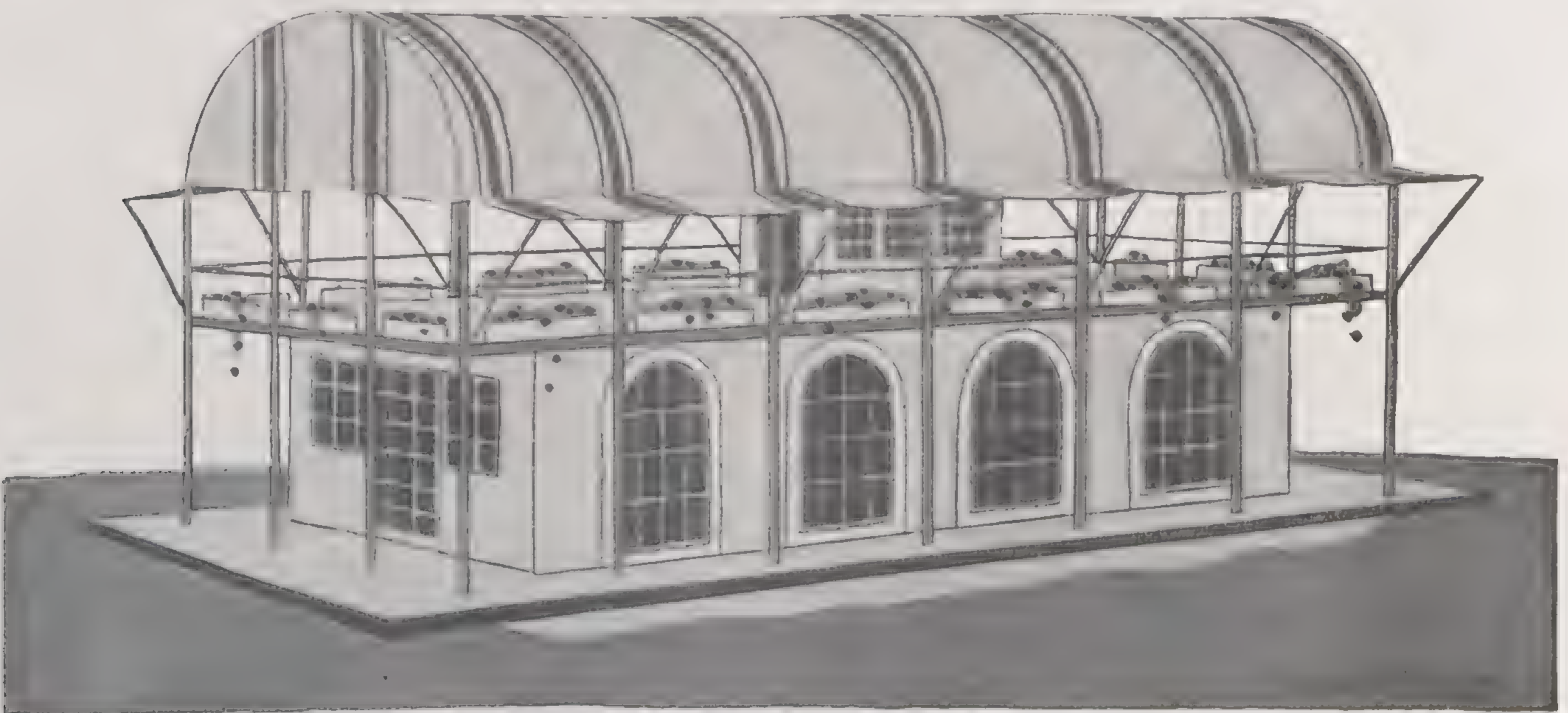
specific directions—which may lead him east or west, north or south, as his rivers run. And here are these suggestions made visible—a page of them stolen from the Thames and three pages of them designed, at some pains but more pleasure, by Robert McQuinn and Junius Cravens. These are the house-boats Vogue proposes; it only remains for society to dispose.

BY ROBERT MCQUINN

Sketched on this page is a house-boat designed by Mr. Robert McQuinn. The awning on top, which bows like the canvases of gypsy caravans, is yellow with maroon stripes, one stripe wide and two stripes narrow. On the upper deck there are white window-boxes everywhere a window-box could rest in comfort, and in the middle of the deck, as smug as a pilot house, sits the little yellow house that covers the companionway. Cross-barred doors effect an entrance at each end of the boat, and there are cross-barred windows too. The walls and the deck of the affair are yellow and the trimmings are green like the water under the yellow keel. Such a boat as this is practical enough to afford

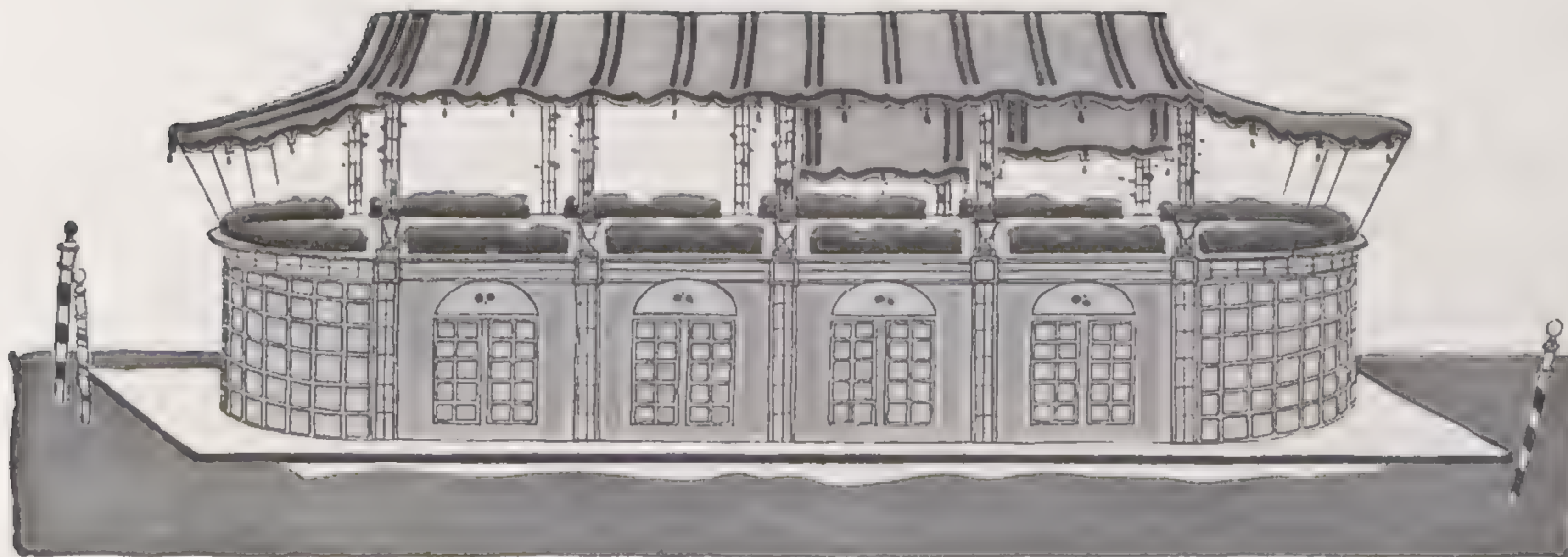
a *pied à mer* for the summer, and is designed in such a way that it will withstand the winds and waves of any inland water.

Every one who does not succumb to the boat just described is expected to "keel over" upon sight of the one shown at the top of page 30. Mr. McQuinn has made this one with a great gray canopy with sweeping lines for dignity, and for coquetry with stripes of blue and "tooth-paste" pink, as the artist delights to call a peculiar shade to which he is overwhelmingly addicted. This tops the upper deck, and there are side curtains to be drawn down all around when it rains in all around, or part way around when it rains in part way around. Such a boat as this could be built on lines commodious enough to be practical as a place really to live in.



Boat for sale! The yellow and maroon ideas for the awnings, the white idea for the window-boxes, and the ideas for a place to live in, a place to dance in, and sleeping rooms enough to put up a boat-party—all furnished by the artist; tenants to furnish the materials. Mr. Robert McQuinn designed this and the boats on page 30





*"Madame, the barge is waiting."*

*"The one with the gray and blue awnings spread on the upper deck?"*

*"Yes; the builer has just trimmed the pansies in the window-boxes and closed the French windows on the sunny side of the Sound"*

As decorative as any marine view one is like to come upon is the little bandbox boat in the middle of this page. Orange stripes on the white awning are gay as any flag that ever fluttered; the most of the boat proper is white, but there are gray panels, blue window-boxes, and blue awning supports to play up to the spirit of the awning overhead.

More pretentious in line than the other boats described, and capable of being built big enough to shelter almost as many people as lived in the old woman's shoe, is the house-boat at the bottom of this page. The awnings are a light canary yellow with madder brown trimmings. The window-boxes are madder brown, and all of the walls that are not glass doors and windows are painted white.

#### JUNIUS CRAVENS, HIS MARK

It has been said that a house divided against itself must fall, but the assertion is not applicable to house-boats, like the Junius Cravens one at the top of page 32; a good stout barge will hold together a house built in two parts like this. In one part of the house-boat shown is the living-room, two bedrooms, and two baths. In the other part is the dining-room, the kitchen, the storeroom, engine room, and servants' quarters. Between the two is an open space that may be covered with a roof and screened, or it may be only partially covered with the conventional Italian pergola. For the more ambitious house-boat keeper, this space may be left entirely open, and used as a garden. In properly drained boxes set into the floor of such a place, many things could be made to grow.

The architectural aspects of this house-boat make it look tremendous at a first glance, but closer inspection shows it to be of ordinary size. The rooms are not larger than one usually finds in such houses. The ceilings are quite low and all the windows have casements in order to admit of all possible ventilation. The windows in the upper floors are long and narrow, and set close to the floor, after the manner of those in old New England farm-houses. Although the upper floor is not a full second story, the little windows on all sides make the ventilation excellent.

#### A HOUSE DIVIDED AGAINST ITSELF

In place of the usual deck rail, there is a close-cropped box hedge, and the window-boxes at the end windows assist the illusion of a house

ashore. An opening in the side of the hedge reveals steps that lead down into the water for the convenience of bathers, and of visitors who arrive by boat. A few piles, attractively painted, are almost a necessity for mooring small craft, and they add a suggestion of Venice to a house built on modern Italian lines. A long bamboo pole placed near the steps supports a large lantern which burns all night if there is traffic in the waterway. This same general plan could

comfortable upon short notice, as a new room can be "built to order" with a slight shifting of the light screen partitions.

#### THE SHĀJI BOAT

This Shāji boat is all-white, with trimmings stencilled in black; the black and white house is most effective on the water. The only color on the exterior of this house is the brilliant vermilion roof. The deck rails conform to the rest of the structure in design, but instead of the usual corner post there is an imitation of a Japanese stone garden lantern. These lanterns are constructed of wood; there may be one at each of the four corners of the deck.

The house-boat proper, it should be remembered, is not merely a nautical ménage, to be towed around at will. House-boats are movable, of course, so that if an owner tires of one spot it is quite practicable to change the boat's moorings; but it takes, paradoxically, a good deal of up-rooting. An excellent way to arrange is to select a point on a river or lake or bay which is pleasing,

to buy a strip of land there, and to moor the house-boat beside the acreage. The acreage provides a garden, tennis-court, croquet lawn, a spot for the indispensable gala day marquee, and another spot for a shore house in which one may either sleep oneself, or put up guests. For those who go in extensively for social life, the shore house is most important, as the boat will hardly do more than afford recreation quarters, that is, unless it is one of the prodigiously palatial affairs of which a few have appeared on the Thames during the last few years. The most palatial among these moderns is, as is



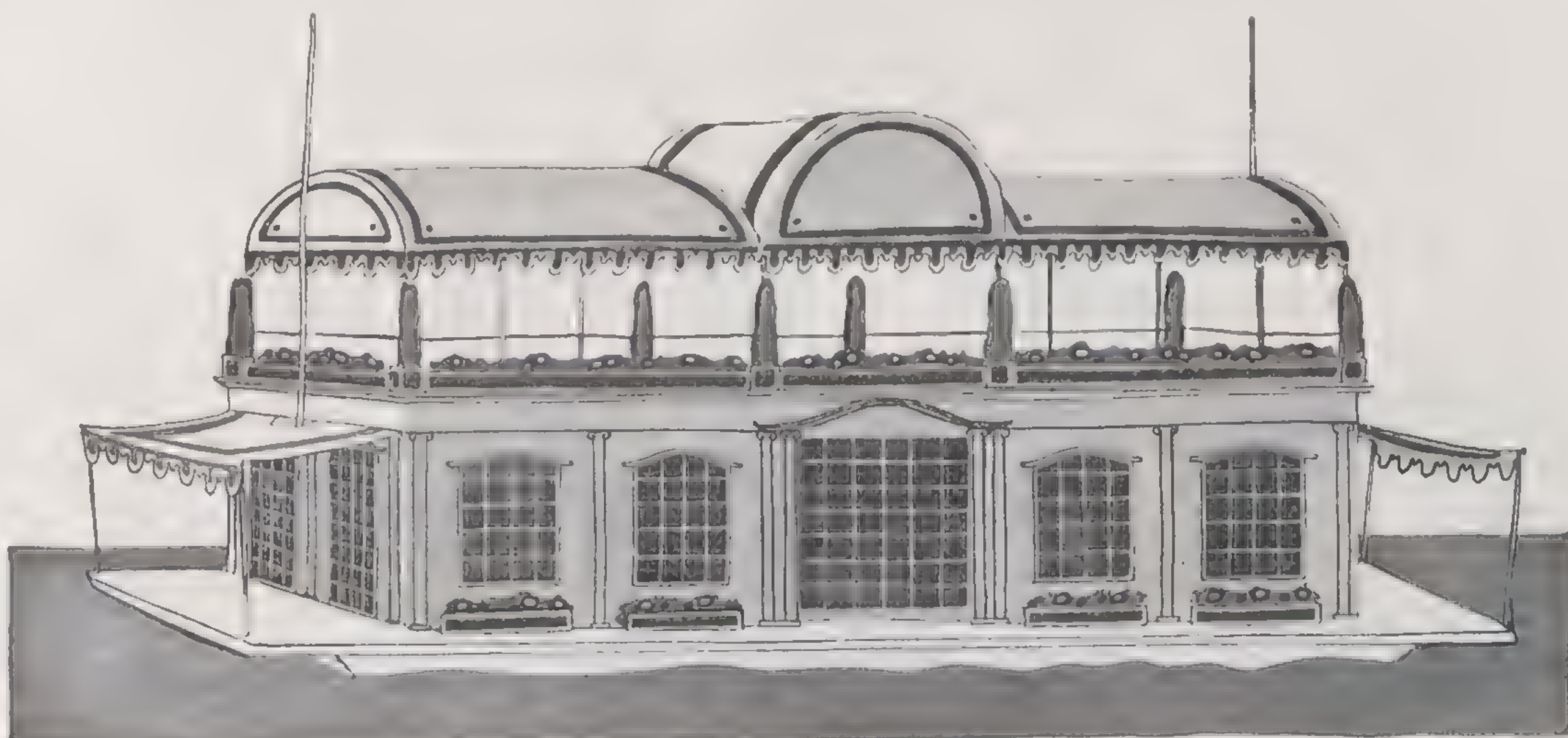
*Dear Margery:*

*Will you come to our week-end boat-party aboard "The Bandbox?"*

*It has an awning on top, and the cunningest little staterooms inside*

be carried out on a larger scale for two families—either on a much larger scow, or on two scows linked together.

The sketch at the bottom of page 32 suggests that few forms of building construction lend themselves to house-boats more attractively than does the Japanese. Because of frequent earthquakes, the Japanese houses are as light as houses can be, and are constructed for continual and severe vibration. For this reason, the Japanese structure is especially well adapted to the house-boat. The illustration shows the Shāji house-boat at night with the light shining



*Guaranteed to be proof against wind and storm, and insured by the artist underwriter against venturing into the war zone unawares, is a boat with madder brown verandas fore and aft, window-boxes on both the starboard and larboard side, and a canary yellow awning on top*



The famous house-boat "Eileen" which toured the Thames when King Edward VII made fashionable house-boating more fashionable than ever. The brilliant entertainments aboard this fabulously expensive bauble, designed by Messrs. James Taylor and Bates, make a chapter in Thames history and English society chronicles

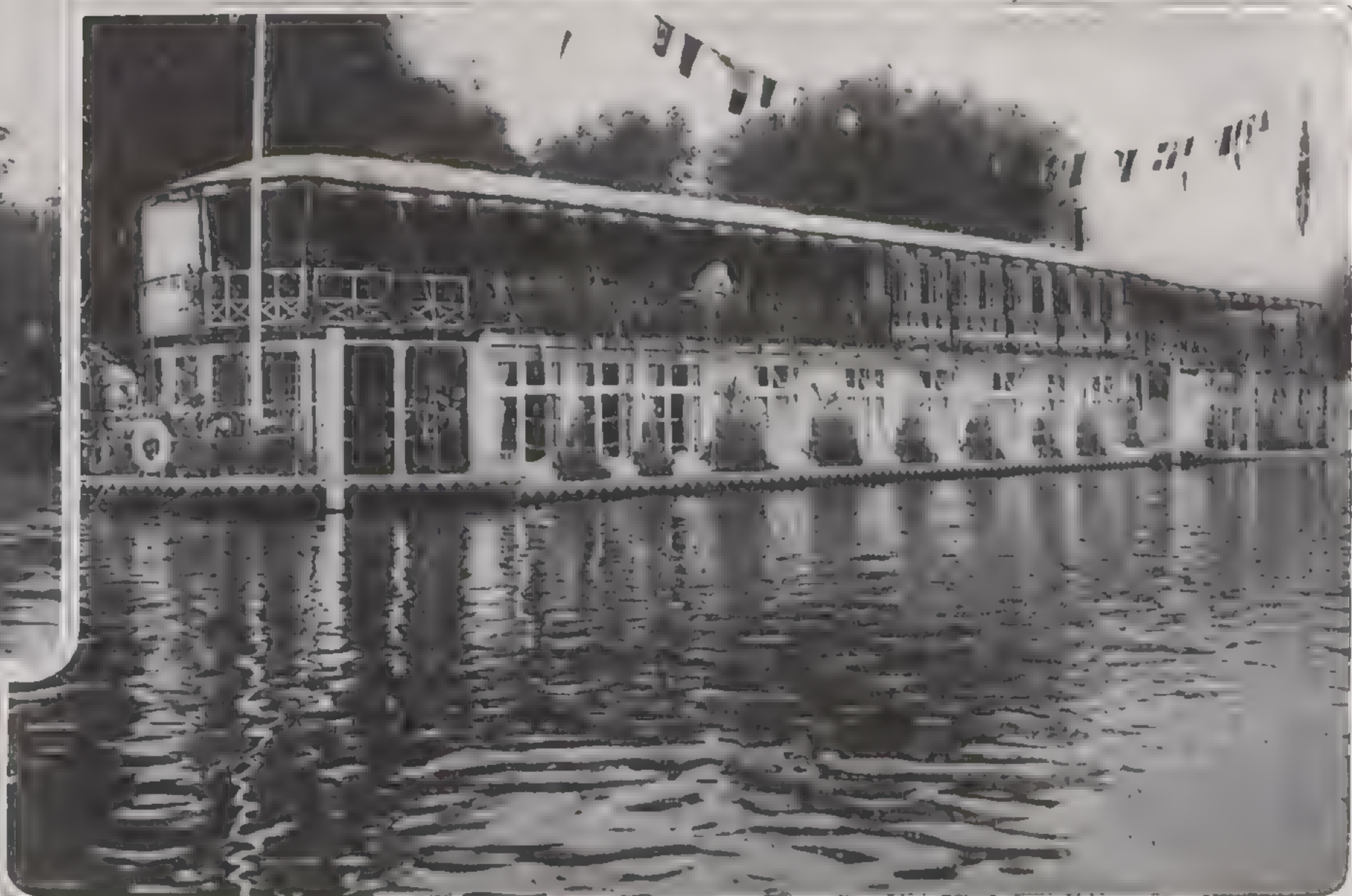


Photograph by Arsent Archer



Copyright by Sport & General

The house-boat postman makes the rounds of the river in his skiff as blandly as the Piccadilly postman makes his afoot; here the morning mail is being delivered to a house-boat at Laleham



Photograph by Topical Press Agency

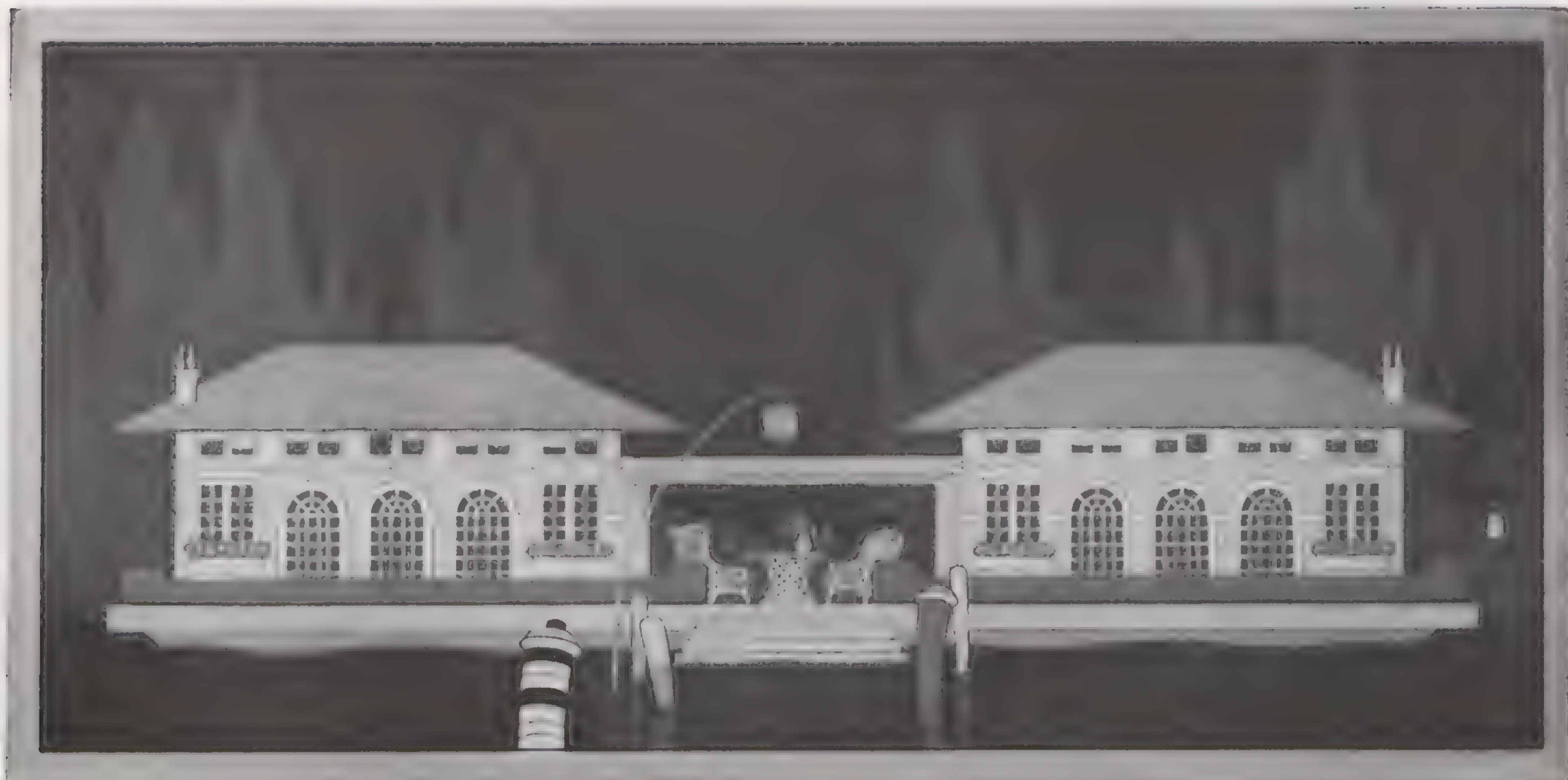
Illuminated, the "Venture," gay with flowers and flags, irreproachably canopied, and fresh as paint, has the look of a fairy palace. The "Venture," which is moored at Shiplake, was built for the late Alfred G. Vanderbilt



Copyright by Daily Mirror

"Decked" out in lilies until it is like nothing so much as a big fragrant bouquet is this house-boat which is of a type especially adapted to brilliant entertaining





*To disprove the old adage that a house divided against itself can not stand, comes a double boat sailing under red roofs. There are yellow walls, green window shades, and a crimson keel, and there is a ship's lantern to light the guests*

well-known, the late Alfred Vanderbilt's "Venture," which was built at Shiplake and has been moored for the last two years at Henley. Because of its immense number of rooms, it has been the most sumptuously hospitable caravansary on the river. A photograph of this craft appears on the preceding page.

#### SO LONG AND SO WIDE

The "type" house-boat, however, is only about sixty-seven feet long and less than eighteen feet wide; it has a spacious upper deck for dancing and dining, three staterooms perhaps, an alleyway, a compact little electrical galley, a lounge, and a general living-room for indoor meals, reading, cards, and so forth. A boat like this makes a charming picture and affords an adequate meeting-place for guests. However, in such a case there must be a bungalow or cottage for sleeping-quarters ashore. Often surrounding inns put up the extra men of a party. With all these dependencies ashore, it will readily be seen that to shift moorings is rather a consideration.

Of course going in for house-boating in America means simply taking a tip from the Thames, and so it is well to review the English house-

boat life. The English house-boat had its heyday when the line of them at Henley made one long unbroken mile of blazing color; when those of most desirable position rented for twenty-five hundred dollars for Regatta Week; when the flowers for their decoration cost a reckless sum; when King Edward's launch was frequently the playground of a merry royal party; when, in fact, the river was the rendezvous of smart London, and to be out of it was to be dead. The heyday of the house-boat is a whole chapter in the social history of England, a chapter that can hardly be eclipsed in brilliance. Time was when the most exciting period of the river season began with the Henley Regatta on June 30. The opening of the regatta found every available house-boat, bungalow, and farmhouse very much occupied. Then the season took its absolute stride on Ascot Sunday, which marked the advent of the English holiday crowd and settled down to a blissful six weeks of gaiety and adventure.

At its blithest, the house-boat not only served as an overture for breaking into English society, but, if one were already lodged in that promised land, was by far the most popular medium for paying off social debts. Ambitious hostesses contested for the distinction of having the

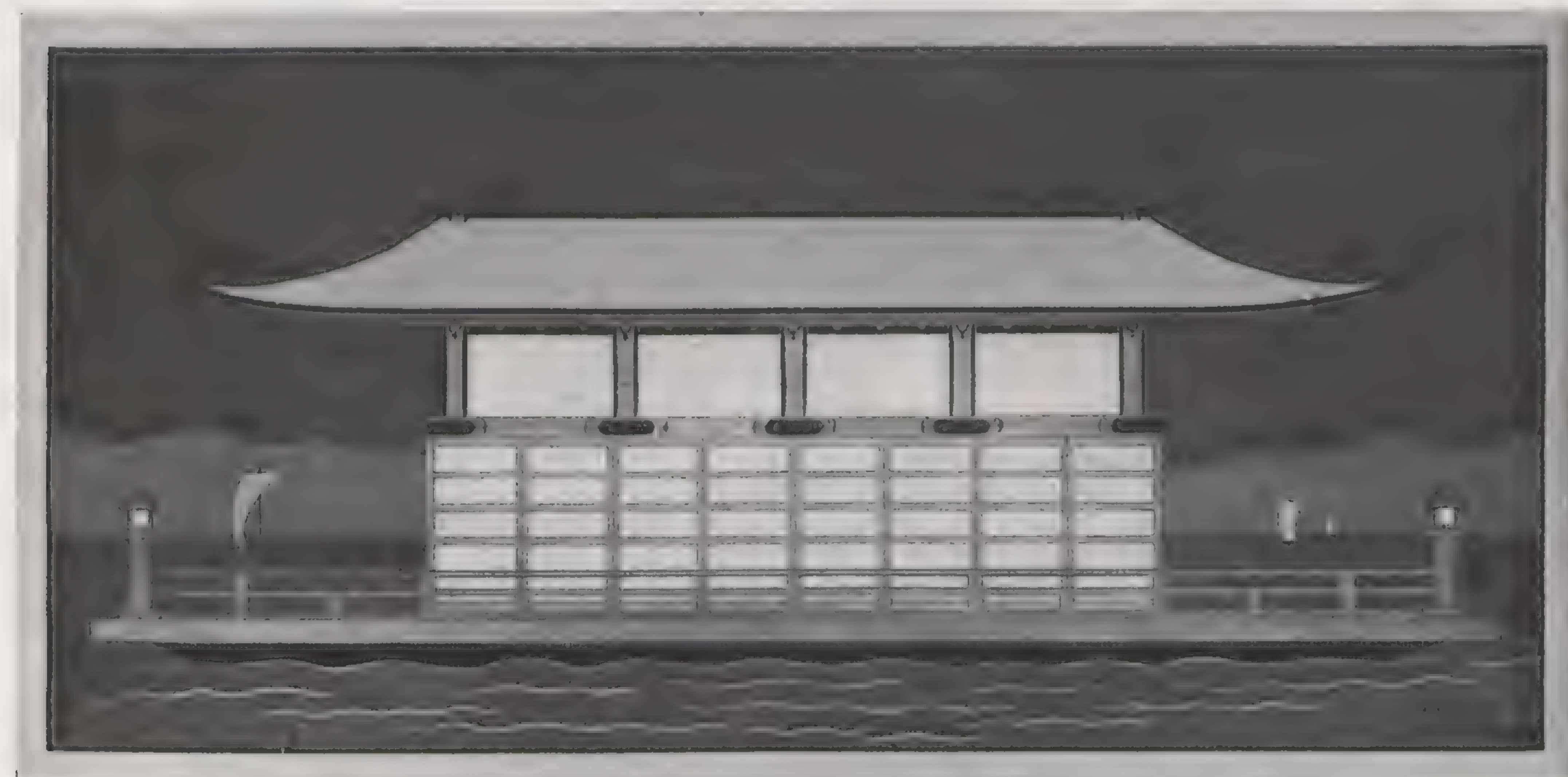
prettiest house-boats and the smartest parties on the river, and masculine climbers "cut into the house-boat game" with no less gusto.

For the popular bachelor who had been winned, dined, and country-housed until he was in a state of hopeless social insolvency, the house-boat was a godsend. All that was necessary to wipe his social slate clean, was to take a house-boat, either for the Great Week or the only less great Six Weeks, and to give one dinner, dance, and luncheon after another. Immense numbers of guests tooled down, day after day, in coaches and in motors; the old Richmond road was animated to the greatest degree; and a special color and cosmopolitan charm was given to river life.

#### THE HEIGHT OF THE HOUSE-BOAT CRAZE

At the height of the house-boat craze, a most lavish expenditure for accessories ruled. A man would run down to Shiplake between a polo game and a hunting meet, order a house-boat, three punts, an electric launch, two canoes, and some rowboats, and give the whole fleet to his wife as a birthday present.

*(Continued on page 64)*



*Like a great glowing lantern on the face of the waters is a Shōji house-boat; the sliding screen walls are of Japanese paper that shows the light through, but is proof against wind and weather. Mr. Junius Cravens designed the boats on this page*



## A S E E N b y H I M

THIS summer gardening has become a home industry of such hardy proportions that I dare say the most stand-pat Republican of them all would hardly clamor for a protective tariff to encourage it. Indeed, the encouragement it received this past winter through the efforts of Mrs. Martineau and the delightful talks of Mrs. Hardie are beginning to have visible results. Of course we always have had gardens, but many of them bore no personal note; the prizes, the cups for our roses and chrysanthemums, were really the trophies of our head gardeners. However, I find that there is precedent a plenty for our taking an interest in our own gardening, for I have been reading numerous garden books of the older day, and find that all through the magnificent period of formal Italian gardens there have been women and men of society who have bravely kept up the cult.

## GARDENS HERE, THERE, AND YONDER

As for our present-day representatives of the cult, I have often referred to Mrs. George Lockhart Rives and her roses at Newport. These roses were planted, I believe, by Mrs. Whiting, Mrs. Rives's mother. Another example of flower growing I am prone to mention often is the little old-fashioned garden of Miss Célestine Eustis at Hempstead. At Lenox and other summer colonies I now notice an original note expressed in the flower gardens of each estate.

Mrs. Charles F. Hoffman, who has made gardens her study, has imparted her enthusiasm to other women of fashion and the International Garden Club, the formation of which was suggested by Mrs. Martineau, is the result. In the late spring there was a celebration when the new home of the Garden Club was opened. The occasion was unique. The old Bartow mansion and grounds, which are included in Pelham Bay Park, and which belong to the city, were given by the municipality to the club on condition that the latter should furnish a club-house and keep it and the grounds open to the public.

Governor Whitman planted a tree to replace the famous Treaty Oak, which stood in the Bartow gardens and which was killed by lightning last year. The house, a commodious relic of colonial times, stands on an eminence overlooking the Sound. Terraces have been constructed so that they slope down to the Sound, and there is a fountain to add decorative interest. Around the mansion are many fine old trees.

With Mrs. Hoffman, gardening is an absorbing avocation, and at her summer homes in Newport and Tuxedo, she has achieved the most artistic results. It is to be hoped—and there is no reason not to hope—that the public home of the International Garden Club will be a school and an object lesson to those of us who have not learned the lessons of gardening from the middle classes and people of moderate and modest incomes who always find expression in their gardens.

## ABJURING READY-MADE GARDENS

Around my Long Island place there are several "park developments" and settlements of villas, and it is amusing to observe how soon the villa owner abjures the floral plan arranged for him by the real estate agent who laid out the grounds originally. Some of the residents even object to the orthodox box hedges, and others throw away the multitudinous weedy flowering shrubs donated by the park authorities. There is a wise disposition, it seems to me, to get back to fruits, to cultivate roses, and to keep away from the formal garden, which is only suited to large, well-parked estates.

Everywhere there is a renewed interest in gardening, and I do not think it will turn out to be merely a fad, for when we see what we can accomplish without the constant jurisdiction of a professional gardener, we will be loath to give up our new-found kingdom. Professional gardeners all work in grooves, and so never attain real

"Where Are You Going, My Long Island Maid?"

"I'm Going a Gardening, Sir," She Said;

"What Is Your Fortune, My Pretty Maid?"

"My Smock Is My Fortune, Sir," She Said



originality. Not that a professional gardener is not necessary—there must be a head gardener and a number of assistants on a place of any pretension—but there is no reason why we should be completely under the domination of this staff.

## COMMERCIALIZING FLOWERS

The multimillionaire—wretched word, but where can I find a better?—delights in the cultivation of rare fruits in greenhouses; the melon appeals to him especially, it seems. Orchids and American beauty roses are his favorite flowers, presumably because they are so expensive, and so typical of generous bank accounts. In a recent newspaper interview, Mrs. Oliver H. P. Belmont observed that we Americans are all snobbish and commercial, but that she liked the commercialism because it was productive of good. I think she is right, to a large extent, at least to the extent to which we have evinced the latter of the two traits in the cultivation of flowers and vegetables.

I am not going to say anything of my own small garden, except that it is a rosary. I have revived many of the old blooms which delighted our ancestors, and I find them more satisfactory than many of the newer hybrids. In those early days, rose bushes were imported from France and England, where they grow into trees, and also from more southern climates.

Last year there was a plague of rose beetles, horrible looking beasts, that I, for one, was unable to rout. I was not alone in my misfortune, however, for the beetles settled on all flowering shrubs throughout Long Island. I even found that it was absurd to have poisons sprayed on roses, for the beetles actually seemed to thrive on poisons. I had a hedge of rugosa roses, and as these were more infected than the others, I eliminated them entirely this year.

It is certainly a difficult task to go around catching insects and dropping them into cans

## BUTTERFLIES

*The man who reads too much in books  
Will never learn to sing;  
Who pins the butterflies in rows  
May miss them on the wing.*

Louisa Brooke

of kerosene, yet this is the only remedy given in garden books for the extermination of rose beetles. I have my men go over each leaf now as it opens, and destroy the animal life. Thus, this year, I have escaped the beetles, and I am going to take the suggestion of Mrs. Okie—who gives excellent hints about gardening in one

of our daily newspapers—as to a hedge of citrus or Osage orange to supplant my rose hedge. I have always thought that the sour orange of the south, the species of shaddock from which the grapefruit was grafted, could be cultivated out-of-doors in this latitude. The leaves are dark and glossy; it is an evergreen, and the blossoms in spring and the golden fruit in autumn are each a separate delight.

## PEACHES IN WALL STREET

Before me is an old gardening book published in Flushing, Long Island, seventy years ago. In those days, much attention was paid to blossoming and bearing fruit-trees, and to flowering shrubs. Most of the old gardens of that time have disappeared. The peaches grown in the gardens of Wall Street—think of peaches growing in Wall Street—and those in the Stuyvesant orchards and around Union Square, were marvelous. I myself remember an old plum tree which flourished in a back yard near Washington Square, and there were luscious grapes, too, in this back yard of only twenty-five years ago. Native cherries, except the sour morellos, seem to have vanished along with the big back yards.

Gardens and thoughts of gardens remind me of the fad for outdoor plays which has been so charming this year. The Greek plays which Granville Barker and Lillah McCarthy and their cast presented, have been one of our spring successes. The open-air setting at Piping Rock was exquisite. Plays of this kind are destined to be increasingly popular; indeed, I think it is one and the same impulse that makes these outdoor plays and gardening both popular. Many years ago there was usually a summer performance of "As You Like It" at Stevens Castle, Hoboken, but it became so the rule that to announce a pastoral play was only to announce a rain, that the custom was discontinued.

## TO TOP OFF THE SUBJECT

In summer it is never a long step from anywhere—not even from Hoboken—to something cold to drink, and the subject of tinkling beverages is in the front of my mind nowadays. Highballs are especially grateful to look at these days,—although, personally, I am usually satisfied with looking at them in the singular number,—because the first thing you see about them is a piece of ice. Of course highballs are a matter of putting ice in a highball glass and inviting the drinker to pour his own drink, and of filling up the glass with fizzy water. Italian vermouth highballs are practically harmless. They are bitter-sweet, but they assuage the thirst.

The best summer cocktails are those made with gin, and they should be used with discretion. In fact, those who have a tendency to over-indulgence in alcohol, had best leave it alone altogether. The only substitute, however, is good pure water. For my part, I can not take syrups or grape juice, except in small quantities. In the far south, they have a pretty custom of serving lemonade—lemon squash as it is called in England—on warm summer evenings. Sometimes iced syrup or raspberry vinegar is served in the south. I remember as a child a compound called pineapple lemonade, which I thought a nectar. It was a plain lemonade with pineapple juice, slices of pineapple, and strawberries added. The drink was served very cold and not over-sweet. If wine is to be served, white wine, Moselle or Sauterne, still or sparkling, is best for summer luncheons, and claret or claret and champagne, or champagne alone, for summer dinners. However, one can abstain from all of these without deprivation. We drink very little these days; wine rarely makes the round of a table more than twice. Liqueurs may be served with coffee, of course, but many have given them up also.





Photograph by Kazanjian, copyrighted by the International News Service

**MRS. FRANCIS B. SAYRE AND HER SON, FRANCIS WOODROW SAYRE**

*Mrs. Sayre, who was Miss Jessie Wilson, President Woodrow Wilson's second daughter, was married at the White House, and on January 17 her son, who has been named after the President, was born there. The President stood godfather to his grandson*



## NEVER (*well hardly ever*) DO TO-DAY WHAT YOU CAN PUT OFF TILL TO-MORROW

WHEN that critical scrutiny which is so peculiarly the product of our age is applied to the ancient and accepted maxims of mankind, one finds that scarcely any of them can be made to stand without revision or some qualification. We may readily realize that to some people a bird in the hand is actually better than two in the bush, but from another viewpoint it is undeniable that a bird in the bush affords pleasure to a larger number, and is therefore socially better than two in the hand. In much the same way, we hear that "procrastination is the thief of time," and so we are exhorted never to put off till to-morrow what we can do to-day. Most of us admit the propriety of these principles without thinking about them. We have not had time to apply our critical attitude universally. When, indeed, we do transport it to this question, we find that procrastination is really the giver of time and the creator of leisure.

WHAT, in fact, can be more essential to graceful and effective living than the knowledge of when not to do things? Such knowledge is, among other things, responsible for all the tact and social skill that exist in the world. A great many matters require little action and much thought, and these must, naturally, be put off from day to day. Only a discreet and skilled procrastinator can restrain us from the commission of all that foolhardiness at which the judicious must inevitably grieve. For surely any fool can attempt to "do to-day" what a wise man would decide to "put off till to-morrow." Restraint, not action, is more likely a quality of the gods; and surely there are thousands of mistaken ones about us who try continually to crowd into the day more than they, or any one, can deal with in normal waking hours.

THIS unconsidered exhortation to activity is like the belief of many business men—and women, for that matter—that they themselves must perform every task of which they are capable, or it will be impossible to have it properly accomplished. They think this even in the face of experience which teaches that assured success can only be attained by turning over to others every bit of labor that can be handed on, so that the directing mind can be free for direction. The mind that can not procrastinate is incapable of leisure, since there is always a host of things left to be done, and all rest must be taken in the midst of tasks. Only the procrastinator, therefore, can be cultured; only he can be thoughtful in the midst of action. Without procrastination there can be only the most superficial accomplishment, in the midst of a hurrying, scurrying existence.

NO, we must certainly put off for to-morrow many, many things that we could quite conceivably perform to-day, and we must likewise critically analyze all the other capsules of correct thinking that have been handed down to us by our ancestors, from Franklin on. Often we shall find them partial and unsatisfying—at best, very perilous short cuts to wisdom that do not always advance us to their goal.







Mrs. Whitney's stateroom extends across the width of the deck house, and sun and air have complete access through wide square windows very different from the usual tiny portholes. A light blue rug covers the floor, and the variations of blues, yellows, and cream found elsewhere on the boat are here further varied by an English chintz of tan printed with blue, poppy red, and yellow, colors which the pictures on the walls—red poppies on a tan field—emphasize. The furniture is painted ivory and striped with blue.



Strangely enough, with all our beautiful waterways, we have practically no attractive house-boats in America. This so-called house-boat of Mr. Whitney's is really a cross with a yacht. The staterooms—six in all, with four baths—are forward of the engine room, a fact which more than any other makes for comfort. The color schemes of all are blue and yellow, with blue rugs of different tones. Mr. Whitney's stateroom (middle) is painted ivory white; the rug is deep blue, and hangings and chair coverings are of a light blue, tan-striped material hand-woven at the Herter Looms. The bed cover is linen dyed buff and banded with blue linen; the furniture is mahogany.

Maximum of accommodation and minimum of space are required of galley and pantry on a house-boat, for long cruises make a large storing capacity necessary. The "Captiva" can carry enough fresh provisions—fresh vegetables, and perishable fruits—for three months, luxuries of cruising which the refrigerating plant on the boat makes possible. Hot and cold water, both fresh and salt, are available on board from a pressure system. Burnished copper gleams in the galley, photographed at the lower left; all the dishes are edged with a band of gold and blue squares, and the owner's flag and that of the New York Yacht Club decorate china and glass.

Photographs on this and following page taken exclusively for Vogue by Edwin Levick; copyrighted







A straight little, slim little, trim little craft, for what is called a house-boat; yet not so little either. The "Captiva" is one hundred and thirty feet over all, is equipped with two 200 h.p. Winton motors, giving a speed of fourteen miles an hour, can store gasoline for a cruise of three thousand miles, and carries three launches and a life-boat and a crew of twelve men. The hull is steel, and every possible safety precaution has been installed. The boat is white lined with blue; Gilcox & Orr, architects

#### THE "CAPTIVA," MR. PAYNE WHITNEY'S MOTOR

HOUSE-BOAT, IS THE LARGEST, NEWEST, AND MOST

UP - TO - DATE CRAFT OF ITS KIND AFLOAT

The afterdeck carries out the blue and white color scheme of the boat in dark blue awnings and cushions, and effectively accentuates it in rattan Herter Looms furniture, black and white striped, and hand-woven black and white checked cushions; the rug is black and white and blue

Forward of the deck shown below is a deck house containing, forward, the main saloon, then the chart room, with the dining-room aft. The walls of the dining-room are ivory white, and rug and curtains are blue striped with tan to accord with the pigskin and walnut dining set







*Mrs. Redmond C. Stewart and her little daughter, Cassandra, at home to their friends in a flower booth in Mt. Vernon Place, which this year was the scene of the more than ever brilliant flower market*



*For the first time, a bird market was added to the Baltimore flower market, and Mrs. Bayard Turnbull (seated) and Miss Daisy Clark were among the Breton bird venders*



*Boxes of daisies, baskets of hoes, three-pronged spades, and myriad other altogether fascinating garden tools fell to the lot of Mrs. Eugene Levering, Jr., and her assistants to sell to the passers-by*



*Photographs by Jeanne E. Bennett*

*Not only flowers, but all the things flowers are familiar with, garden benches, watering-pots, jardinières, and sun-dials, were to be had at the booth attended by Miss Marie Louise Perin*



*Dressed in the laced bodices, velvet-banded skirts, and white peaked hats of the Breton peasants, the children of Mrs. Walter F. Wickes took the parts of the flower girls at the flower mart*



## SOCIETY STANDS IN THE MARKET-PLACE

"Fresh Flowers to Sell, Fresh Flowers to Sell! Garden Hats, Spades, and Sun Dials—Color, and Beauty, and Fragrance—Everything for the Garden!" Calls Society, Standing in the Market-place and Crying Its Wares to Baltimore as It Goes By

EVERY city has its flower show, of course, but the women of Baltimore have made their spring flower show not as others are. They have made it an affair of vending flowers in the market-place. This year, the flower mart was held in Mt. Vernon Place, at the foot of the Washington Monument. Many of the most prominent matrons and débutantes of Baltimore society assisted at the various booths, or helped to serve luncheon, tea, and ices under the brilliantly colored awnings erected in the lovely square, which is in the center of the most fashionable residential district of Baltimore.

The spring flower mart was first planned by the home garden committee of the Woman's Civic League of Baltimore, for the purpose of spreading the gospel of the City Beautiful far and wide. It was the desire of the committee to create in every one the love of growing things, and the desire to have them in and about their own homes. The money made at the flower mart is devoted to the up-keep of the work of this committee. This is the fourth spring the flower mart has been held, and so it is now considered to be permanent in the Baltimore season.

### A STREET IN BRITTANY IN FAIR TIME

The setting of the recent flower mart was made more elaborate than that of any previous one. Mt. Vernon Place and Washington Square, which adjoin, make a beautiful open space filled with flower-beds, great trees, and splashing fountains. It is here that the famous Barye bronzes are placed. Hundreds of flower booths were erected in the open space and covered with vivid and varicolored awnings, under which every kind of plant and flower was displayed for sale by the season's débutantes, their

sisters, and their cousins, and their aunts. Awnings were also erected about the base of the monument, and here luncheon was served and, later in the day, tea and ices. In the eastern section of the square, which is shaped like a Maltese cross, a Punch and Judy show was given for the children. The southern section was arranged like a street in Brittany in fair time, and many of the younger set wore Breton costumes that added to the picturesqueness of the scene.

### BIRDS, TOO, FOR SALE

Several innovations in the usual program of the flower mart were made this season. For one thing, birds were for sale; their cages hung among the thick foliage of the square, and their singing contributed joyously to the foreign atmosphere.

Seedlings were also for sale, and a vegetable stall was another innovation of the season. There were sales of baskets, garden implements, and fruit, but all of these were, of course, supplementary to the chief display—the cut and growing flowers and plants which make this annual festival one of the most attractive and most original events of the Baltimore spring season. So successful has the flower mart become, that this season several of the larger cities have followed the lead, and have held flower marts of their own, which have vied with that of Baltimore in adding a much needed touch of color to American city life.



Anything and everything seen in a garden could be had at the festival; among the novel wares were garden hats with beflowered ribbons for trimming



Gaily colored awnings stretched anywhere and everywhere about Washington Square furnished checkers of shade in which the flowers nodded a brief siesta



Mrs. W. Irvine Keyser and Mrs. Harry N. Baetjer (née Katharine Bruce) presided over a miniature kingdom overrun with boxes abloom



Dutch caps such as those worn by Mrs. James S. Whedbee, Miss Jane Cook, and Miss Jessie Bond, gave picturesqueness to the scene





Although he is built rather large for a show dog, "Collar-on" won several first prizes at the Fox-terriers Club Show of last year. He has a good body and an especially nice front



A very high class youngster, indeed, is "Cocoanib," who was bred by the Duchess of Newcastle, and who made his debut by bringing back four blue ribbons the first time he was exhibited



A worthy sire of a worthy son is champion "Chunkie," who has retired and left his son "Wireboy of Paignton" to represent him. "Wireboy," who is now in America, beats all the dogs of his own breed and wins prizes as the best dog in a whole show



Having won championships at three shows this year, "Cocoatina" is a full champion. This is a rather remarkable record in England, where the competition in wire-haired terriers is most keen



"Comic Cuts," as can be readily noted from this photograph, is valuable principally for breeding purposes, as he has not the general build nor the head lines of a prize winning show dog

## The DUCHESS of NEWCASTLE and HER DOGS

NO woman who "goes in for dogs" could have a better example of how to "go in for them" than that afforded by the Duchess of Newcastle. Seventeen years ago, merely by judicious selection—and not by a large expenditure of money—the Duchess collected a notable kennel of borzois. The borzois, however, is a breed in which competition has always run in narrow channels, and she became dissatisfied with her kennels, and in 1898 turned her attention to wire-haired fox-terriers. For many years, fox-terriers and bulldogs have been the two most difficult breeds in which to make a name. There have been so many in the first flight, or thereabouts, that none but the very best had the remotest chance of coming near the top. Perhaps one may safely say that of the two breeds, bulldogs were the easier with which to succeed, as during the last few years a terrier with even minor defects could not be assured of more than third place.

### SPECIALIZING ON TERRIERS

However, in spite of these things, the Duchess began to establish a kennel that has probably had more influence upon the breeding of terriers than any other. She was by no means ignorant on the subject, as she had kept a few terriers for seven or eight years, and had no doubt prepared to specialize in them long before she announced her intention.

In starting her kennels, the Duchess might have bought prominent winners with some assurance that she was proceeding on correct lines, but this, not being the sporting way, did not appeal to her. She determined to begin right at the beginning, and not on a pinnacle already reached by others; so she gave five pounds each for a couple of bitches, "Ebor Pest," a smooth-haired terrier, and "Partney Prude," a wire-haired terrier. "Pest" produced "Plaguey," who bred "Nell X." One of "Nell's" litters contained "Cuddie of Notts," who bred nine first prize winners, including two

A Modest Capital, the Capacity for Judicious Selection, and Eternal Vigilance, Build Up a Kennel in Which Champions Are Bred

champions. "Nell" was also the mother of "Caesar," who has gone down to fame as the favorite companion of the late King Edward. "Partney Prude" did even more, since the second generation from her introduced to the world "Ch. Cackler of Notts," probably one of the most celebrated wire-haired fox-terriers ever known. This dog is famous not only on account of his own individual merits, but also from the mark he has stamped upon the wire-haired terrier variety. In a few years, surprisingly few, the "of Notts" strain has become predominant; individuals from it are all the fashion, and the blood has been used to a remarkable extent. The Duchess has bred seven full champions, and any number of first

prize winners; no other kennel can point to a like record in the same length of time.

It is almost superfluous to say that the Duchess is an excellent judge of dogs, a judge who is assured of a large entry whenever she takes the floor. Dressed in a smart tailored costume, she sets about her duties of making entries with the confidence of a master-hand, and attaches paramount importance to the points that are most useful in a working terrier.

As an instance of the good judgment of the Duchess, one may cite the case of "Chequebook of Notts," a young terrier acquired to introduce new blood into the Clumber kennels, to which it was already tolerably closely allied. He had

his ups and downs, having, indeed, won few first prizes, but in spite of this, the Duchess adhered to her views that he was the proper type. At last the judges came to think so too, for just recently, at Birmingham and Cruft's, he was the champion, and one more victory of that sort will give him a title of honor before his name.

### A SPORT DEMOCRATIC

Dog breeding and exhibiting is one of the most democratic sports in existence, as all who participate in it meet on equal terms. Here the power of the purse is of less account than brains. No doubt, in the United States, as well as in England, rich men and women buy up all the best of a breed at exaggerated prices, erect the finest kennels that money can provide, and then wait impatiently for results that never ensue. The champions they had so fondly hoped to produce year after year are tardy in putting in an appearance, while the smaller breeders, with opportunities much restricted by the "corner" that has been engineered by those more fortunately situated, still manage to bring out the good dogs with a tolerable degree of certainty. This is no exaggerated picture invented to point a moral and adorn a tale, but is a sober statement of fact. In the course of time, the rich person, declaring that he has been "had" or "done" and blaming every one but himself, throws up the game in despair. As a matter of fact, he has not been buying rubbish at all, but he has collected material that he does not know how to use.

In order to achieve any success in breeding dogs, one must have a working knowledge of the law of heredity. It is not necessary to be eruditely read in Darwin, but one must understand that characteristics, mental and physical, are transmitted from one generation to another, and that the animal most likely to transmit them, be it male or female, is the one the ancestry of which has had them consistently for at least five or six generations back.



Photographs by T. Fall

"Crackshot"—the best-bodied dog in the kennels of the Duchess, has the hard coat essential in a wire-haired fox-terrier, and very hard to find



Champion "Corker" was awarded four championships when he first came out



## A W I S E M A N I N T H E E A S T

*In a tea-house in Nagasaki which overlooked this valley, Pierre Loti outlined his famous "Madame Chrysanthème," the prototype of "Madame Butterfly." In the foreground is a picturesque Japanese cemetery where quaint stone lanterns afford light to quiet the spirits of the dead through the darkness of the hereafter, and weird indeed is the scene at the time of the periodic illumination. The Japanese look not with western eyes upon these burial grounds, but hold there many festivities, and the children play about the graves and even in the temples*

*A characteristic Japanese village climbs the hillside at Nagasaki and recalls Madame Butterfly's plaintive, "I come of a people accustomed to little." Large frames and heavy construction are an impossibility in Japan, for were the dwellings not light and pliable, the earthquakes which, so say the Japanese mothers, rock the Japanese babies to sleep, would inevitably bring the roof about the babies' ears. A fine example of the Japanese pine tree, the strangely twisted beauty of which pervades the Japanese prints, seems to frame the village*







*The traveler who is wise in ways and means "for to be old this world so wide," will make application to the ambassador of his country to Japan to obtain for him from the commandant of Tokyo permission to visit the great walled gardens about the imperial palace, and perhaps to cross the honorable threshold of the magnificent residence itself. Strong watch-towers guard the corners of the massive old wall, and an ancient moat of medieval width and depth encircles it*

*Typical of a country where old gods make way for modern garrisons and a land of ghosts and flowers becomes a hurrying center of industry, is Yokohama (at left), newest of the great Japanese trading cities, which has grown up since the inauguration of the "open gate" policy. A most impressive thing, especially to the New Yorker, is the doll-house style and dimensions of everything he sees, confirming the remark of a former wise traveler, "The rice bowls are teacups, the teacups are thimbles, and the teapot is a joke." Half-way down the street is a jinrikisha, the motor of Japan, the motor power whereof is human*

*Between the weather and the man, Japan interposes a shield which is either umbrella or sunshade according to the mood of the weather. So rapid are the changes of mood of the Japanese gods of weather that irreverent western visitors have asserted that "Fugi" is an abbreviation for "fugitive," and refers to the persistence with which the sacred mountain of Japan hides itself in mist. These umbrellas, which consist of a bamboo frame covered with tough waterproof paper, are made and sold in the street, and the maker receives for the day's labor required in the making of one umbrella the equivalent of twenty cents*







Two vessels of the "flying squadron" of the Chinese coast are seen in the photograph above, at anchor in the harbor of Woosung, the port of Shanghai. These prehistoric dreadnoughts serve to-day the double purpose of coast patrol and residence of the high officers of the Chinese navy, each of whom flies his special flag. They journey up and down the Chinese coast, propelled by bamboo sails hoisted by ropes of bamboo. Their sterns are gorgeously decorated with Chinese porcelain and their cannon are of that sixteenth-century type used by the Spanish Armada

"For ways that are dark and tricks that are vain, the heathen Chinese is peculiar," and up to this sweeping reputation live at least the street fakery of Old Shanghai, a body of public entertainers, whose feats of sleight of hand, juggling, and hypnotism bewilder the untutored occidental. The Shanghai of to-day comprises two cities,—the old native town of crooked alleys and alluring strangeness, and a great cosmopolitan town known as the "model settlement of the east," which has grown up around the original "British concessions"



High roofs curved like the new moon shelter a strange old temple of romance, about which eastern fancy has woven the tale of a Chinese Héloïse and Abélard which is told in pictures on the famous "willow ware" china. This "Willow Temple," which, though many hundred years old, is in a perfect state of preservation, owes its name to a great willow tree which once grew near it and the stump of which is still pointed out with pride and reverence. The temple is deep in the labyrinth of the ancient walled city of Shanghai, and it was probably in this neighborhood that the willow ware design originated to be carried later by thrifty Dutch traders to Delft



JOURNEYING BENEATH A RISING

SUN AGAINST THE SUMPTUOUS

BACKGROUNDS OF JAPAN AND CHINA

The "Gibraltar of the east" is the British Crown Colony of Hong-Kong, which rears its granite head from the sea a few miles from Canton. Here a man's position may be judged by the altitude of his home, for by reason of its greater coolness the hill is the residence section and the site of the English garrison. The low land along the coast is entirely occupied by native Chinese, and the native sampans seen at the landing carry passengers to and from the landings, for there are no wharves at this greatest of oriental harbors. The government buildings are seen at the left



# CREATING ARCADY WITHIN NEW YORK

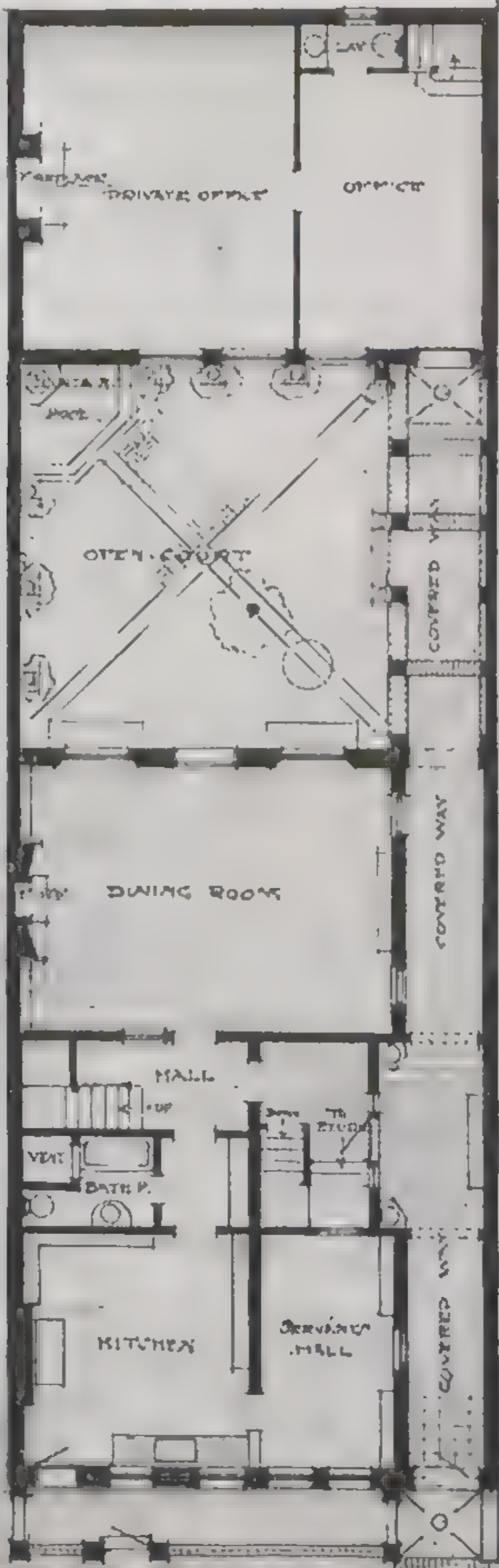
The Watchful Wise May Find the Watched-for Word in the Transformation, by Mr. Frederick Sterner, of Two Forlorn Old Houses into a City Estate of House, Garden, and Studio

WHAT is the secret of neighborhood? Why is it that with her tens of thousands of dwellings New York has so few real neighborhoods? There is a neighborhood known as Greenwich Village, a scattering, elastic neighborhood that rambles about below Fourteenth Street and west of Fifth Avenue and includes a wide variety of dwellers, of domestic and also non-domestic tastes, within its somewhat indefinite borders. There is also a feeble remnant of a neighborhood around Gramercy Park, and there are a few neighborhoods that come about through college or settlement work, but of real neighborhoods, made up of real people who eat in their own dining-rooms

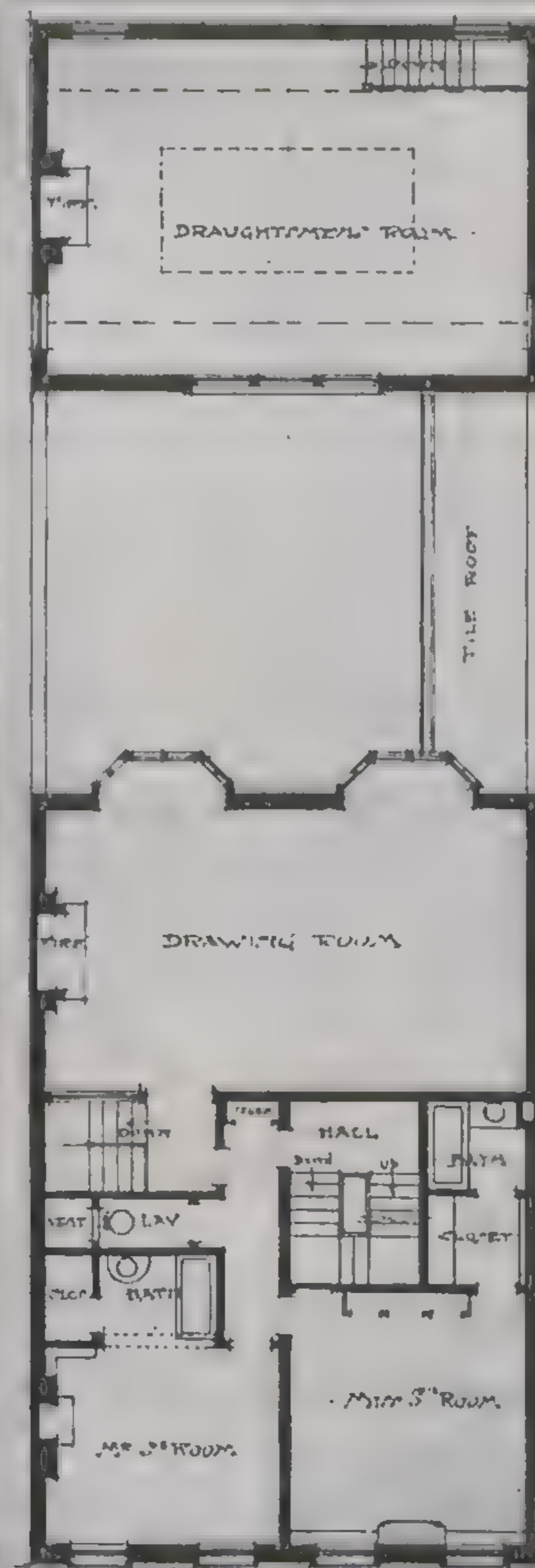
and still have a friendly interest one in another, there are few.

As to the number of houses required to make a neighborhood, so small a proportion as three to a block should prove leaven enough to insure permanency. With less than half a dozen houses, Mr. Joseph B. Thomas and Mr. Frederick Sterner brought into new being the block between Third and Lexington avenues on Nineteenth Street, known as "The Block Beautiful" of New York. With a little fresh green paint on the façades, with decorative iron grilles and balustrades, rescued from houses in the process of demolition, with window-boxes and bas-reliefs as ornamentation, this

(Continued on page 78)



The ground plan: open court (shown at right) and covered passage lead to the architect's office and studio



Two sleeping-rooms and the drawing-room occupy main floor. Above are apartments. Dining-room shown below







*The promise of the picturesque entrance is amply fulfilled within, for the paved corridor leads to a delightful courtyard, where grows a seemingly age-old wistaria, and thence to the tile-roofed studio; the drawing-room views the court from the floor above*





# WEST MEETS EAST AT THE PANAMA-PACIFIC

AT the Panama-Pacific Exposition in San Francisco there stands to-day a quiet visitor who has been merely a half-realized shadow at the expositions of the past. To-day this visitor is a presence which can not be ignored. Half-timidly the orient knocks at the door of the western world. In his hands he brings many strange and beautiful things, pale silks and rich embroideries, delicate carvings in jade and ivory, gay temples of curving roofs guarded by fantastic lions, and numberless beautiful potteries and paintings. His lips wear a smile of greeting for the new land and the new dreams, but his eyes are veiled with the age-old mysticism of the east.

## THE ORIENT VISIBLE AND INVISIBLE

It is not alone the invisible spirit of the orient, however, which pervades the Panama-Pacific Exposition. The oriental himself has come. In thousands and tens of thousands he visits the exposition to-day. Beside him smiles his little wife, in dainty blue satin trousers and coat, her hair as firm and shining as polished ebony, her delicate oval face at once inscrutable and childlike. To western eyes she seems half doll and half elf, and holding to her by one wee brown hand trots a round-eyed bit of humanity almost too witching to be real.

Throughout the exposition this influence is felt. Wherever art, industry, education, or manufacture holds an exhibition, Japan and China are seriously and beautifully represented, and the government pavilions of these countries are among the most artistic and the most impressive in the grounds. Everywhere the western visitor is conscious that here is a new way of thinking that must be recognized, and here a new set of ideals which will need in some way to be reconciled with those of the west.

In the Palace of Fine Arts it is particularly interesting to trace the influence of the orient at work on the western artists, for there is hardly a room in

## The Fine Arts Demonstrate the Pervasion of Eastern Influence, above All of That "Mirror of the Passing World," the Japanese Print,— Western Ways Appear in Oriental Sections

which it is not perceptible. Whether the paintings come from our own country or from abroad, the same tendencies are discoverable among them and the same refinement of estheticism colors the western realism. This influence is shown in a number of ways and in many varying degrees, from the most patent imitation to the subtle suggestion in the flowing lines of drapery or the adroit "picking out" of a composition by the Japanese use of black.

Probably the simplest and most obvious manifestation of this awakening interest in the orient, a manifestation that is hardly more than skin deep, lies in the choice of an oriental subject. The western artist takes some oriental work of art—an embroidered Japanese kimono, a gray and gold screen, or an idealized Buddhist figure—and makes of it the key-note of his composition. Or perhaps he paints a portrait of the oriental himself or of his almond-eyed wife. But these canvases are still treated in the western manner; they are the east seen through the medium of an alien temperament, the externals but not the spirit.

In this class belong a number of very well painted canvases, particularly in the American section. Two by Robert Henri are particularly noticeable. His "Portrait of a Chinese Lady," on page 76, shows a middle-aged woman in a full, shapeless gown, seen against a brilliant yellow background. It is solidly and interestingly painted, with Henri's usual freedom of brushwork, and although it

shows no trace of the orient in its handling, it is an excellent portrayal of the outside of the Chinese woman. Whether more than the outside has been painted seems doubtful. To this class, also, belong a pleasing canvas by Robert W. Vonnoh called "Fantasy, Blue and Yellow," in which an embroidered Chinese robe is the key-note, and a painting by Wallace W. Gilchrist, Jr., which takes its name and its color scheme from an old-gold Japanese screen.

## THE MIRROR OF THE PASSING WORLD

Beyond this simple interest in the externals of the orient lies the very much larger and more subtle field in which the influence of the Japanese print is clearly seen, molding not so much the subject as the spirit in which it is painted. Undoubtedly of all forms of oriental art the print is the form which has most strongly influenced occidental painting. It is the most popular and the most accessible form and was consequently the first to reach us.

(Continued on page 76)



A combination of eastern influences and American spirit go to the making of a "Portrait," by the Boston artist, Howard G. Cushing, which has a far-off affinity with Whistler's "Lady from the Land of Porcelain."



Undoubtedly the strongest art influence of the orient has come through the Japanese prints, a fine example of which is this print by Utamaro, which is shown in the Japanese exhibit



A peacock panel from a Chinese screen in ebony and cloisonné



Opportunity for interesting comparison is offered by this western rendering of "Vice and Virtue," similar in subject to the Utamaro print at the left and painted by Edith Magonigle



## LUNCHEON IS SERVED AT 2:15

Be the Luncheon Ever So Formal, or Be It Ever So Small, One or the Other of These Frocks Might Well Be Among Those Present

**F**OR the more formal occasions of the day, such as a luncheon or a garden-party, the summer uniform of separate blouse and skirt is laid aside for the frock of muslin, lace, taffeta, or chiffon. Many of the newest summer dresses are of lace and organdy, or lace and taffeta.

One charming Callot model that is chiefly of white organdy is trimmed with filet lace. Another particularly good model shows a semifitted tunic of fine open thread lace over black satin. Callot, as heretofore, keeps a comparatively straight line, but swings fulness into the sides of her skirts in an inimitable way.

For the season at Newport, Southampton, or the north shore, such dresses as those sketched on this page, as well as the simpler, but not less attractive, type of chiffon frock banded with taffeta or of taffeta trimmed with lace, have been selected by smart women. Although chiffon frocks are all-white more often than not, the bandings of satin give them a two-tone effect by contrast of materials.

Lace gowns of different kinds will also be worn quite a bit, as they have replaced, to some extent, the embroidery frock of former years. A few yards of net will metamorphose either the lace or the embroidery frocks of other days into frocks of to-day.



Shimmery white chiffon in some places, and summery white foulard sprayed with china blue wilthes in the others, is the frock above. A halo of white tulle with a wreath of china blue roses forms the hat. The frock was designed by "Bob," lately of Paris, and now with A. Jaekel & Co., New York City

Chic enough to be its own trimming is the afternoon frock of black and white checked taffeta sketched at the right. Small scallops finish the plain little jacket-bodice that mocks its own severity with splashy organdy collar and cuffs and a miniature cravat of black satin. The white bamboo hat is frilly with organdy



Four wide flounces of white muslin, a great deal of the most delicate white embroidery; a soupçon of narrow Valenciennes lace, Paquin glove sleeves for novelty, and a wide green sash for summer color, compose the Maurice Mayer luncheon frock above. The little green taffeta hat is trimmed fore and aft with green ribbons



The prodigious black velvet bow on the frock at the left is the link between it and the conspicuously untrimmed hat of black velvet. The frock is green organdy with a nipped-in waist-line hesitating behind a "moyen âge" girdle of Malines lace. The collar is just a collar, and it is nothing more — except white organdy



THREE MODELS FOR THE EVENING  
GOWN AND ONE BERUFFLED COAT  
WHICH ACCORDS WITH THEM ALL



What the white organdy skirt has of ruffles at the top, the pink silk underslip makes up in ruffles at the bottom, and roses trim them both and even find place on the diminutive sleeves. The black gauze fan is a decorative accessory



The charm of the picturesque is added to an already charming dinner costume of flowered pink taffeta skirt and pointed pink taffeta bodice, by a large hat of dark blue tulle, the blue velvet streamer of which is caught to the gown

IT is impossible to say that any one style is preferred in evening gowns, for there has seldom been a season when there was so much variation as in this. At one smart dressmaker's, the tighter waist and the flaring skirt in a taffeta frock such as that sketched at the upper right convince one that there is nothing else so pretty; while at another equally good shop or dressmaker's, lace frocks, exquisite in material and charming in their long semifitted lines, make one a turncoat in their favor. Another type of evening gown is of silk net, with the skirts entirely of net, though the bodice may be of taffeta. For such frocks a new and very charming conceit is the use of silk net over an accordion-plaited underskirt of crêpe de Chine or taffeta.

Organdy is not neglected, although it is used more frequently for afternoon dresses than for those of the evening. A very pretty model shown at the upper

Eileen Van Biene, who plays the lead in "She's in Again," appears in a dinner gown of burnt orange taffeta, triple flounced in the approved fashion and relieved by tunic and sleeves of gold lace and by black velvet embroidered with rhinestone roses, a frock which is among the newest modes from Boué Sœurs, who now have a permanent branch in New York



Copyright by Ira L. Hill's Studio

left has the baby waist of organdy trimmed below the waist-line with five narrow ruffles, which fall over the skirt and give the effect of a longer waist, or a beruffled girdle. The skirt is of organdy over a pink silk underskirt ruffled from about the knees down, and this organdy skirt on one side falls in a straight line to the hem and is caught up a trifle with roses at the other. An odd little conceit is the fan of black gauze shown in this sketch. The center has a black satin medallion embroidered in white. This gives an accent to the pale colored gown, and it is an idea which may be carried out equally well in colors to suit the costume.

With the taffeta frock at the upper right on this page is shown one of the large transparent hats which are favored by the continental mode for wear with dinner gowns. The dark blue of the tulle hat and velvet streamer is an excellent foil for the softly pink gown.

Though novel evening coats have been few this season, one fetching one has recently appeared, which is shown at the top of the page. It is of hydrangea blue taffeta lined with flowered pink chiffon and it owes its charm to its crisp double taffeta ruche by which it is framed; coat and gown at the upper right from Farquharson and Wheelock



## V O G U E P O I N T S

Pointed Fashions by Day and a Pointed  
Light by Night Lead to Pointed Questions  
and — Happily — Pointless Answers

Designs by Helen Dryden

"BOOTMAKERS have toed off the summer with pointed shoes, so why not top it off with points as well?" said Miss Vogue, and instead of rubbing an oil lamp, she pressed an electric button, and, forthwith, a genii, who was really one of Vogue's artists in disguise, appeared.

"Good morning, dear Genii," Miss Vogue said, poking a star pointed pillow with her pointed toe, "are you the Genii of the Pen and Brush?"

"I am," replied the apparition. "At your behest, I put the summer silhouette upon the point of my pen, and, when fashion asks me to change the destinies of coats and hats, I have but to point my brushes."

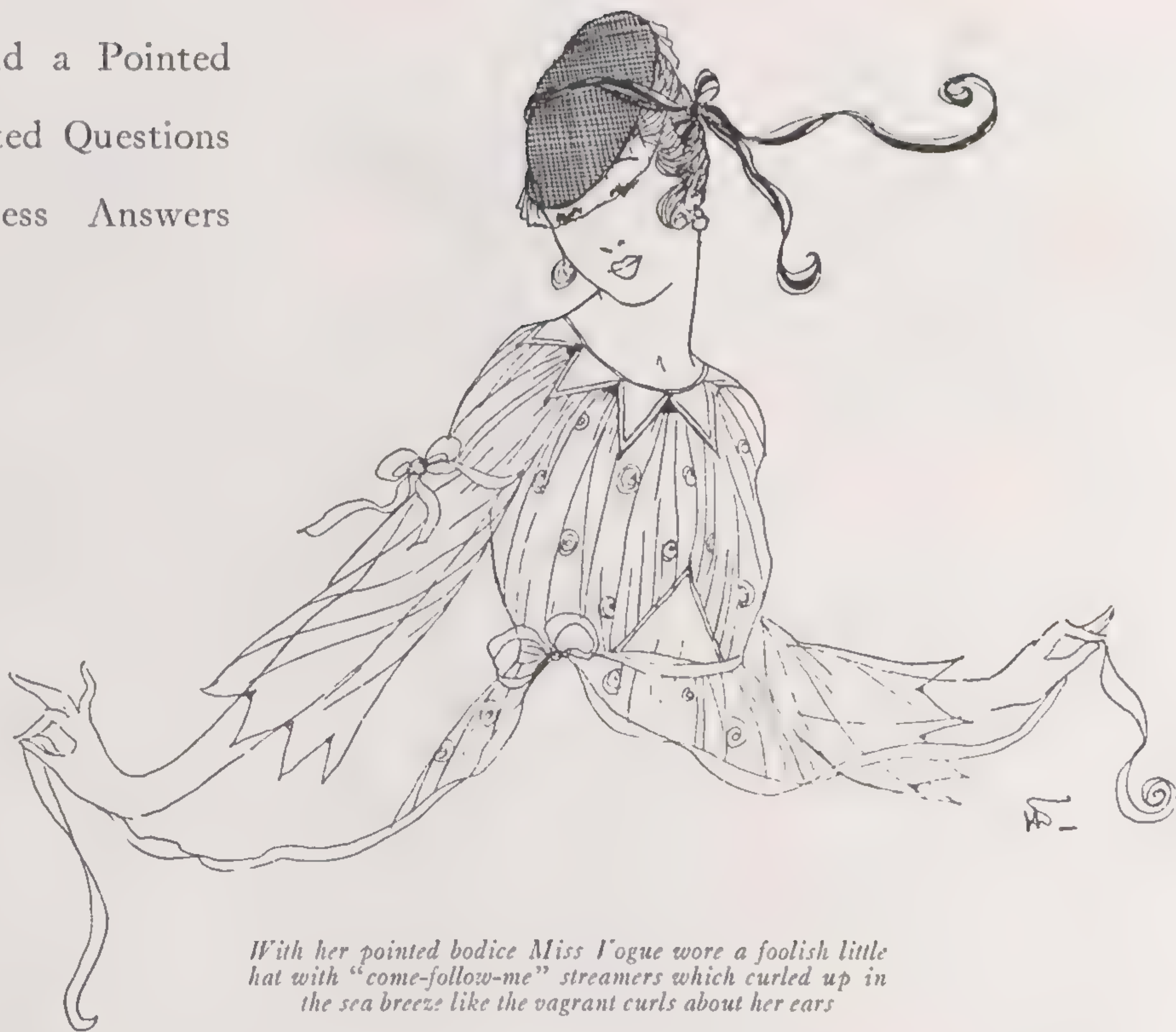
"Then I have a request to make of you," Miss Vogue said. "When I walked on the beach to-day, I noticed how prettily pointed my footprints were, and it occurred to me that since there were points for me to walk upon, there might just as well be points above my head. Therefore dear Genii, I would like to have you point the sun for me."

"Point the sun!"

"Why not?" Miss Vogue cried. "Some one has pointed all the stars, and last night the moon had two points, turned upward."

The genii disappeared completely, and the next day, when any passer-by came close to Miss Vogue, it could be seen that above her the sun was cut in points, for she carried the parasol sketched at the bottom of the page.

"In one night the Genii of the Pen and Brush has pointed the sun for me," Miss Vogue explained. "Oh, yes, it's done by hand," she added. "Yes? We-l-l, it might have been picot-edged, as you say, but I like it as it is."



With her pointed bodice Miss Vogue wore a foolish little hat with "come-follow-me" streamers which curled up in the sea breeze like the vagrant curls about her ears



She made great headway under a pointed hat, cupped down so that he who would speak to her must needs duck under it a little



We deny that the pointed little girl is the sequel to the story. Absurd! Such stories have no sequel

collar above the cuff, and the hat above the collar, and the parasol above the hat—all pointed—the questions asked of her were so pointed that, in a flush of satisfaction at her success, she ordered the pointed bodice shown above.

The day she wore the lovely bodice she wore a foolish little hat with "come-follow-me" streamers that curled up at the ends in the sea breeze like the vagrant curls about her ears.

As she went home that day across the beach, a panama hat, a dark blue serge coat, a pair of white flannel trousers, and a cane persistently etched themselves against the clouds that followed the pointed sun behind her.

"Genii, Genii," she cried, as soon as she was alone in

her room, "he is coming; he will be here in the dusk. Make all haste to bring me a pointed lamp to light his way."

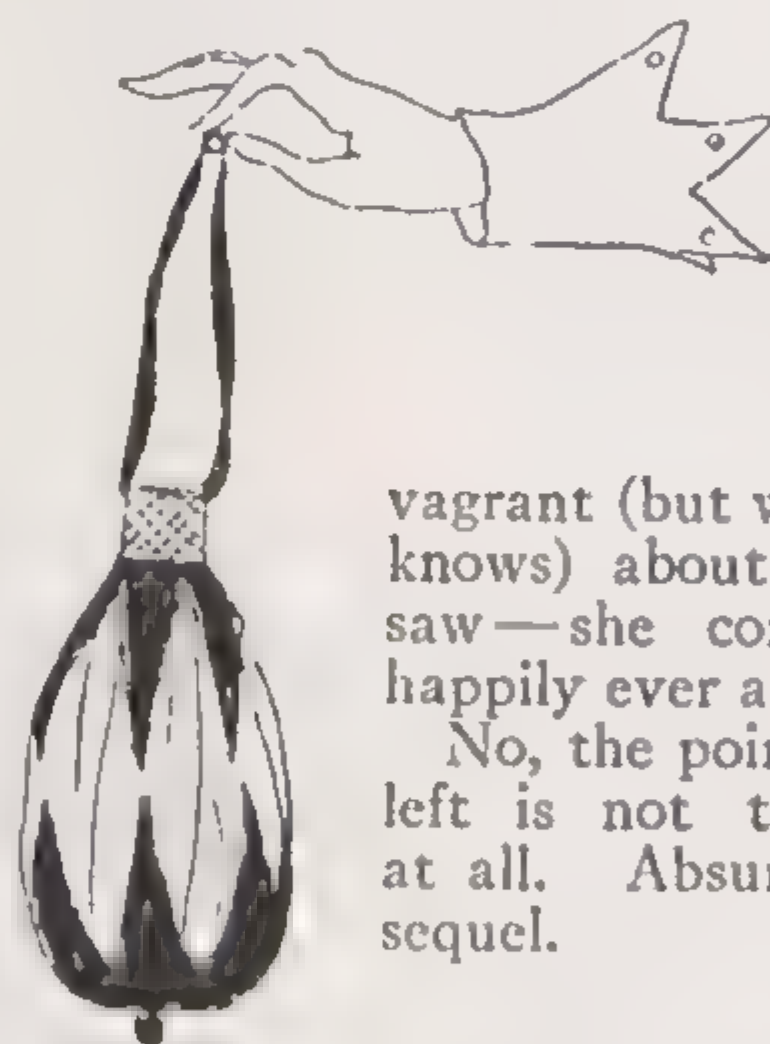
The genii made a point of promptness, and when the panama hat, the dark blue serge coat, the white flannel trousers, and the cane arrived, the mistress of the situation sat with the soft glow from the pointed lamp sketched at the lower right falling over her faultless coiffure—faultless save for a few curls, seemingly

vagrant (but well studied, as any woman knows) about her ears. He came, he saw—she conquered, and they lived happily ever after.

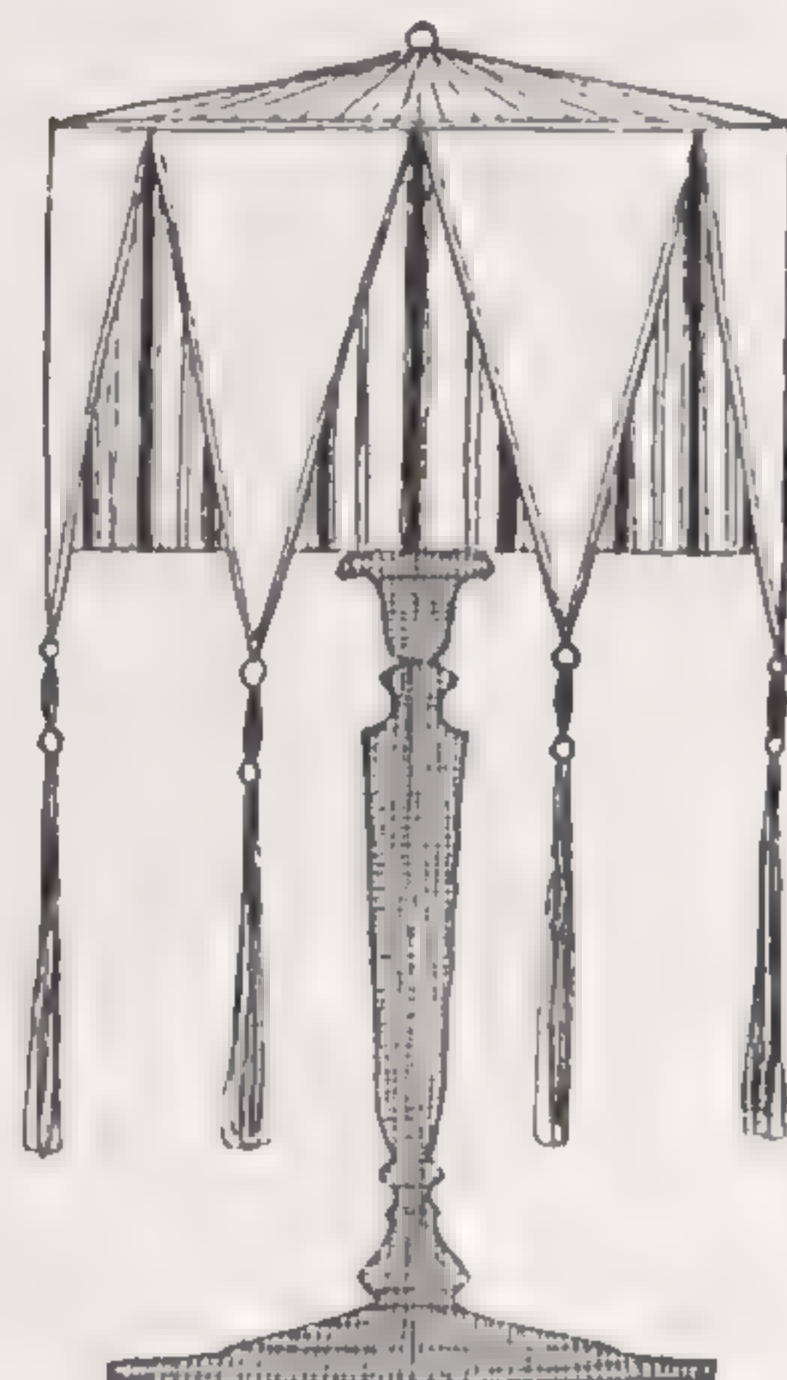
No, the pointed little girl at the lower left is not the sequel to the story, at all. Absurd! Such stories have no sequel.

CLAUDIA CRANSTON

She held her own purse strings, and held them loosely, with a pointed cuff above them



The pointed parasol was cupped down as much as could be, and the stick had flyaway tassels for trimming



Under the pointed light he came, he saw—she conquered, and, of course, they lived happily ever after



# MARTIAL ET ARMAND, PLACE VENDÔME, PARIS

Built in the Reign of "le Roi Soleil," the House of Martial et Armand, Where Napoleon Met His Countess, Is the Spot Where Women Meet Their Fates

ABOUT twelve years ago Martial et Armand left the rue de la Chaussée d'Antin and joined the bold adventurers in the Place Vendôme; the firm still occupies the second floor of number ten, an *hôtel* constructed during the reign of *le Roi Soleil*, as his loyal subjects delighted to call Louis XIV. Built originally for Maubert, *Intendant des Finances* under this monarch, it was occupied during the Second Empire by the well-known Spanish financier, Agado, who entertained lavishly in the salons now filled with satin-shod manikins and the latest sartorial achievements of Paris.

## ACROSS THE CHANNEL

It is said that it was in these splendid rooms that the beautiful Countess of Montijo first met and charmed the third Napoleon; and one fancies the sad Eugénie walking through the stately rooms.

Not content with an establishment in Paris, Martial et Armand, like many other couturiers, have opened a house in London, in New Bond Street, where they are at present making many frocks for Englishwomen. The women of London still take an interest in clothes, while the women of France, to whom the horrors of war have been brought so much closer, are dedicated to wearing simple tailored frocks and suits. Indeed, the Parisienne has forsaken teas and other social functions where elaborate costumes are worn, for the stern exactions of the sick-room and the multitudinous demands of the Croix Rouge.

## THE SUMMER SILHOUETTE

Martial et Armand do not predict any great change in the feminine silhouette before midsummer. They like the wide skirt and the slightly draped basque, and are making many mid-season frocks on these general lines. The high collar and the long sleeve are favored by this house, and the skirts—even the trained skirts—are short. For Vogue Martial et Armand designed the two dainty summer dresses sketched on this page.

With many of the other great couturiers of Paris, Martial et Armand have sent a number of charming models to the San Francisco Exhibition where they may be seen and admired by visitors from the two Americas, and by such Europeans as may find their way, this summer, to that far coast.

In one of the splendid rooms in which the far-famed Spanish financier, Agado, entertained during the Second Empire, Martial et Armand now hold the Court of Fashion



To prove their loyalty to the slightly wrinkled basque, Martial et Armand present this frock of blue linen embroidered with white soutache, flaring of sleeve and skirt and collar

A fan of hemstitched tulle makes up for what the skirt lacks of embroidered blue muslin. A high-necked white tulle guimpe and a tiny vest of fillet lace complete the summery picture





## FROM TIP to TOE of the TENNIS PLAYER

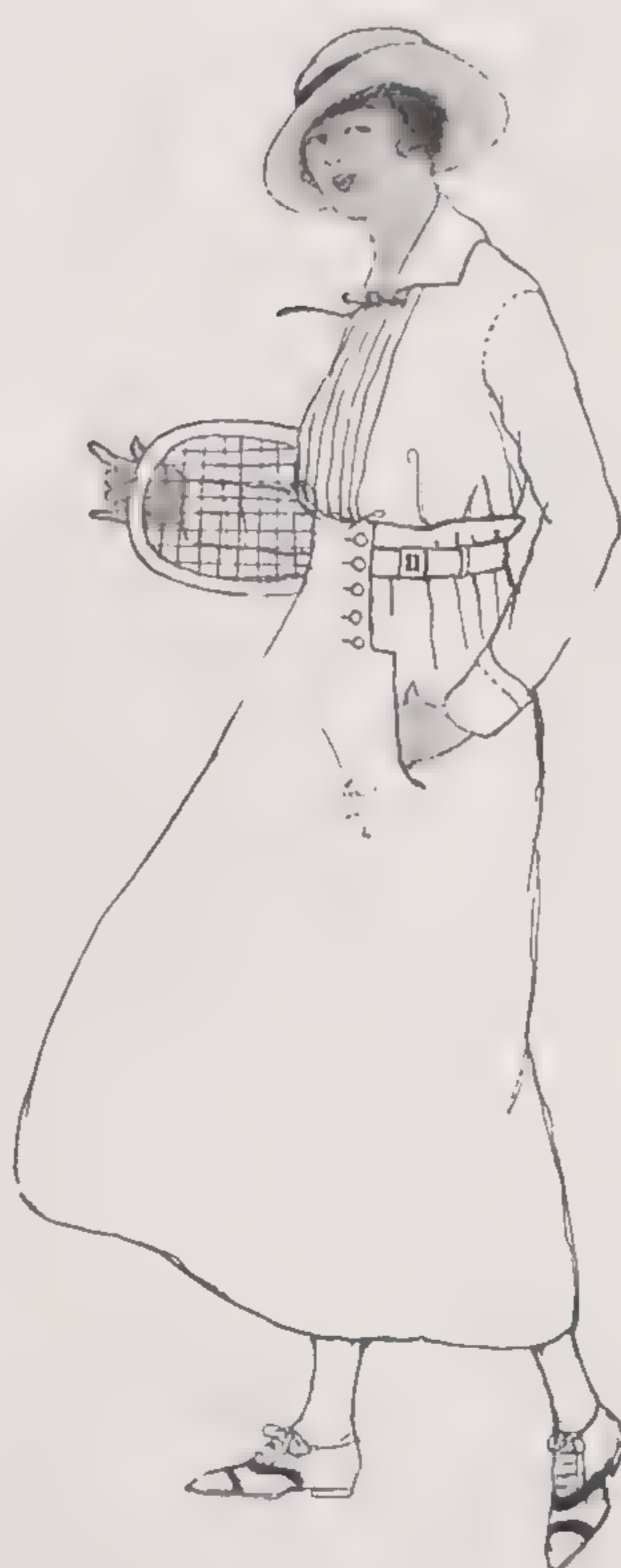
PERHAPS there is no game so universally played throughout the summer as tennis, and yet there is frequently a mistaken idea that "anything is good enough for tennis." On the contrary, nothing is good enough for wear while playing tennis unless it permits natural freedom of motion; yet this need not be gained at the expense of frumpishness or freakishness. Indeed, the tennis player is in the limelight and her clothes are especially conspicuous.

## TENNIS, UP TO DATE

Each season there are slight changes in even a simple tennis outfit. This season mannish shirts of a very heavy quality of china silk, or medium-weight linen, are quite the smartest thing to wear. These are tailored in every respect, and though they may button down the front with pearl buttons, the mannish cuffs are fastened with links. The best tennis shirt is one that is made like a man's shirt, and comes below the waist; the bottom reaches nearly to the knees. This skirt portion is useful as it prevents the shirt from coming out at the belt, and gives the wearer the freedom needed to swing the racket as high as necessary. Moreover, the skirt section absorbs perspiration and prevents it from coming through the tennis skirt. Men's shirts may be worn, or a man's model in the long length may be made to order for a woman.



Black and white checked sweaters worn with stockings to match are a permissible and picturesque fad of the tennis season this year



White buckskin shoes, black strapped; a full skirt pocketed; and a shirt tailored to the mannish degree compose the trim tennis costume

recommended will make plain china silk shirts and plain linen shirts to measure, for \$10.

It is possible to buy excellent ready-made linen skirts at the better shops, but if they are to be made to order, a small tailoring establishment will make the skirt illustrated at the upper right for from \$8 to \$10, supplying the linen and guaranteeing good buttonholes; the striped skirt will be made of a striped cotton, for \$8.50. A tailor with an established reputation will make these skirts in the best of linens, and with the best workmanship to be had, for \$15.

## SHE WHO ONLY STANDS AND WAITS

A pretty waist and skirt for the on-looker at tennis is illustrated at the lower right. The blouse, which is a Maurice Mayer model, is of blue and white striped silk, and is worn with a black silk cravat and a white linen collar. The yoked skirt is of beige gabardine, fastened on the side under beige colored buttons. The lower section of the skirt is very slightly gathered to the yoke in the front and laid in inverted plaits on each side; the skirt fastens at the side. The hat is a charming new model of hemp straw with a flange of white Georgette crêpe that extends beyond the brim; the crêpe is used to face the hat. In this écreu hat, the flange is French blue, to match the blue of the stripe in the waist.



Stripes are now running away with the mode, and tennis skirts striped from waist to hem give them a good run for their smartness

The style of waist one step removed from the mannishness of the man's shirt is the severely tailored blouse. The sketch at the upper right shows an excellent waist of this type. It is of tub silk. This is worn with a white linen skirt, which, though comfortable and plain, shows an unusual cut at the waist-line. The skirt buttons at the side front and has a pocket on each side. The back and sides of the skirt extend above the kid belt, which is quite a distinctive feature. The costume is completed with a panama hat trimmed with a black ribbon, white wool stockings, and white doeskin oxfords trimmed with black leather straps. Those who play tennis constantly find that wool stockings, besides being smart, do much to prevent over-tiredness.

## SHOES, AND HATS, AND OTHER THINGS

Generally speaking, the tennis costume should conform to the type just described. This season, however, there are many delightful novelties in shoes, stockings, hats, and belts. Both silk and cotton stockings are being shown in striped and checked effects, and are quite wearable with tennis or golf clothes. If the skirt is striped, as in the sketch at the lower left, it is better to wear plain stockings with it. But with a plain skirt and plain shoes, striped or checked stockings are permissible, as in the sketch at the upper left, in which a checked sweater is illustrated.

Formerly tennis shoes were merely tennis shoes—although miscalled shoes, as they were, in reality, oxford ties. This year there are not only the high shoes and the oxford ties in plain white, but in some models the ties are banded with tan or black leather in the striking effects suggested in the sketches on this page. This fad for black and white is running riot, and if followed with a certain amount of discretion it is distinctly attractive.

The panama, which once reigned su-

preme as the tennis hat, has rivals this season in the attractive peanit straws which can be bought inexpensively, and may be worn in the natural color or in any dyed color. The fad for colored hats is a growing one, and is likely to be very pronounced during the summer. A plain hat of peanit straw, not unlike the model shown in the illustration at the upper left, may be bought for \$1.25 and dyed to suit individual requirements. As long as a tailored type is preserved in the tennis costume there is no reason why almost any color scheme could not be carried out. The hat and stockings could be green, for instance, with the waist, skirt, and shoes, white.

The striped skirt is the feature of the sketch at the lower left. These skirts are made of striped cotton materials and even of striped cretonne, though the latter is a bit heavy for a really active tennis player. In black and white, blue and white, green and white, or even gold and white, such skirts are very attractive. With them the plain type of silk or linen shirts should be worn; the tie may repeat the color of the stripe in the skirt.

## ON WITH THE SWEATER

Plain silk sweaters have been used for the last two years, so, naturally, an innovation was expected this season; it duly made its appearance in the form of striped and checked models. Stripes have already become rather usual, but a checked sweater, such as the one sketched at the upper left, still has the distinction of novelty. These can be purchased for \$40 in old-blue and white, gold and white, black and white, purple and white, or in any other combination desired. Orders will be filled within a week of their receipt. Plain silk sweaters in desirable colors can be bought for \$25 at the same shop which shows the checked sweater.

The smartness of the models shown on this page depends largely upon their cut and finish. A shirtmaker who can be



She who looks on at the game may wear this Maurice Mayer striped blouse and yoked skirt with a hat sloppily unsportsmanlike



## S E E N o n t h e S T A G E

Euripides Speaks across Twenty-three Hundred Years, and the Thousands Who Heard Him Speak through "The Trojan Women" and "Iphigenia in Tauris," Produced by Granville Barker at Our Universities, Knew Him for the Most Tragic of the Poets of Our More Than Twenty Centuries

By CLAYTON HAMILTON



Photograph by Sarony

Assuredly Lillah McCarthy was born to the buskin; the stately manner, the formal cadences, the heroic pose—as in her Hecuba, in "The Trojan Women,"—these are Lillah McCarthy



Photograph by Ira L. Hill's Studio  
Chrystal Herne gave infinite pathos and a haunting beauty to Cassandra, virgin prophetess of ancient Troy. Her lines prophesying the doom of military glory came with peculiar timeliness to make the great tragedy of "The Trojan Women" live again in the crisis of to-day

one of the very few authentic poets who have looked into the very mind of God and spoken to mankind with the ecstatic gift of prophecy. In "The Trojan Women," he prophesied, two thousand three hundred and thirty years ago, the doom of military glory in the ancient world; and now, with voice undimmed by all the intervening centuries, he is risen from the dead to prophesy the doom of military glory in the world to-day.

#### "THE TROJAN WOMEN"

TO appreciate the peculiar timeliness of this immortal tragedy, we must inquire into the circumstances under which it was composed. During his dreamful and ambitious youth, Euripides had watched his well-beloved Athens ascend to the highest pinnacle of culture that humanity has ever reached. Then, "drunk with sight or power," she deliberately resolved to embark upon the savage enterprise of conquering the world and imposing her own culture on unwilling peoples by force of arms. To this project the poet was opposed. He had served in the army for forty years, from the age of twenty to the age of sixty; he had fought for liberty, equality, fraternity, in hundreds of stirring combats,

TWO thousand three hundred and thirty years ago, the citizens of Athens, to the number of twenty thousand, assembled in the Theatre of Dionysus on the southern slope of the Acropolis, to witness the first performance of "The Trojan Women" of Euripides. On the twenty-ninth of May in the present year, seven thousand representative citizens of New York assembled in the beautiful new stadium designed by Mr. Arnold W. Brunner and presented to the city by the munificence of Mr. Adolph Lewisohn to witness a performance of the same tragedy, rendered eloquently into English verse by Professor Gilbert Murray. The play had not grown ancient in this interval. It appeared not as a dead thing, of interest only to archæologists who delve amid the graves of long-departed glories, but as a live thing, speaking to the men and women of this modern world with a voice as living as the voice of God. Hundreds who had come to the dedication of the stadium merely because it marked a civic celebration of unusual significance, hundreds also who, knowing nothing of Euripides, had been attracted to this

performance merely by a wide-eyed curiosity, were touched with pathos at the parting between Andromache and Astyanax and sat weeping through the ultimate lament of Hecuba over the dead body of the little murdered boy. The effect of these scenes on the assembled multitude sustained the verdict of the great dramatic critic, Aristotle, who called Euripides "the most tragic of the poets." But a deeper thrill than this response of recognition to the grandest tragic art that the world has ever known swept through and through the seven thousand citizens who sat in serried ranks, tier above tier, in the wide curve of the stadium; for a poet, dead for more than twenty centuries, seemed to be speaking with peculiar pertinence of the crisis which confronts the world to-day. The name, Ilion, went ringing through his verses; but, as it echoed round the stadium, it seemed mystically to transmute itself into a kindred name,—Louvain. This tragedy was written in a great crisis of human history. We stand to-day, once more, at such a crisis. Euripides is not only the most heart-rending of all tragic writers; he is also



Photograph by Henry Havelock Pierce

Gladys Hanson played the part of the rose-robed Helen in that great tragedy of Troy which Euripides wrote to warn Athens against the pride of war—warned in vain, for Athens exiled her prophet and sealed her doom



hand to hand; and, with all this vast experience behind him, he realized the vanity of war and longed at last for universal peace. But Athens was less wise; and, in his sixties, Euripides was doomed to witness the gradual giving-over of his city to a party hot for war and eager for dominion of the world.

In the year 416 B. C., the war-lords of Athens committed a great crime, the like of which was not repeated by any nation calling itself civilized until the year 1914 A. D. There was, in the Ægean Sea, a little island named Melos, which had steadfastly maintained neutrality through all the recent civil wars which had convulsed the mainland. Its inhabitants desired merely to be left alone; they imagined no military projects, and were contented to exist in peace on the products of their agriculture. But in this ill-omened year, the war-party that had seized control of Athens decided to annex this peaceful island. The Athenian envoys explained to the Melian senate that it suited their purpose that Melos should become subject to their empire. They announced their ultimatum in these words:—"We will not pretend—being sensible men and talking to sensible men—that the Melians have done us any wrong or that we have any lawful claim to Melos; but we do not wish any islands to remain independent—it is a bad example to the others. The power of Athens is practically irresistible: Melos is free to submit or be destroyed." This passage—strangely enough—has not been quoted from any recent speech of Chancellor von Bethmann-Holweg; it has been quoted from the Greek historian, Thucydides, through the medium of Professor Murray. The Melians replied that right was right and wrong was wrong; and that, rather than accept the principle that might was right, they would prefer "to go down scornful before many spears." Once more, perhaps, the reader may need to be reminded that this answer is paraphrased from Thucydides, and not from Albert, king of the Belgians.

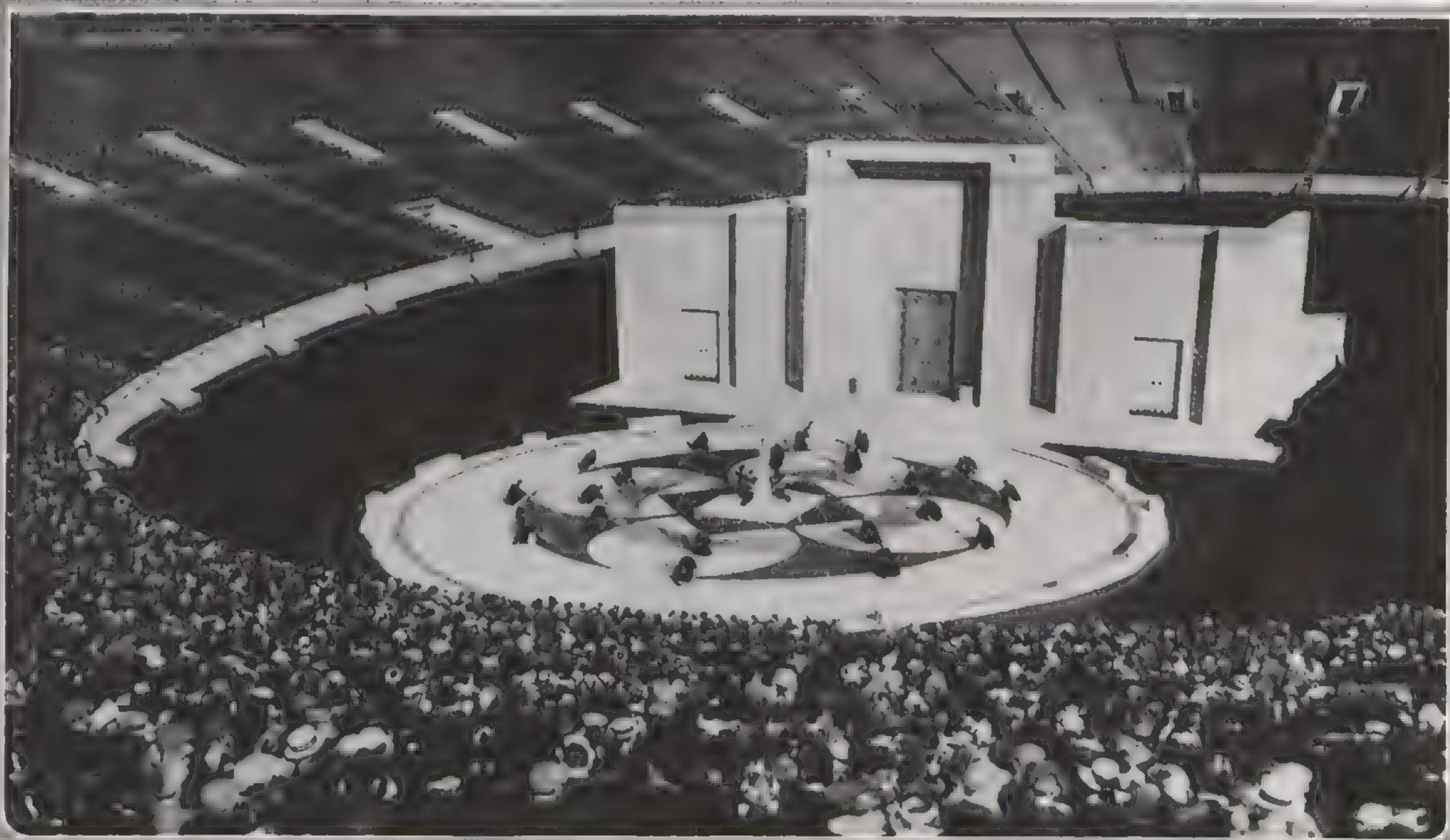
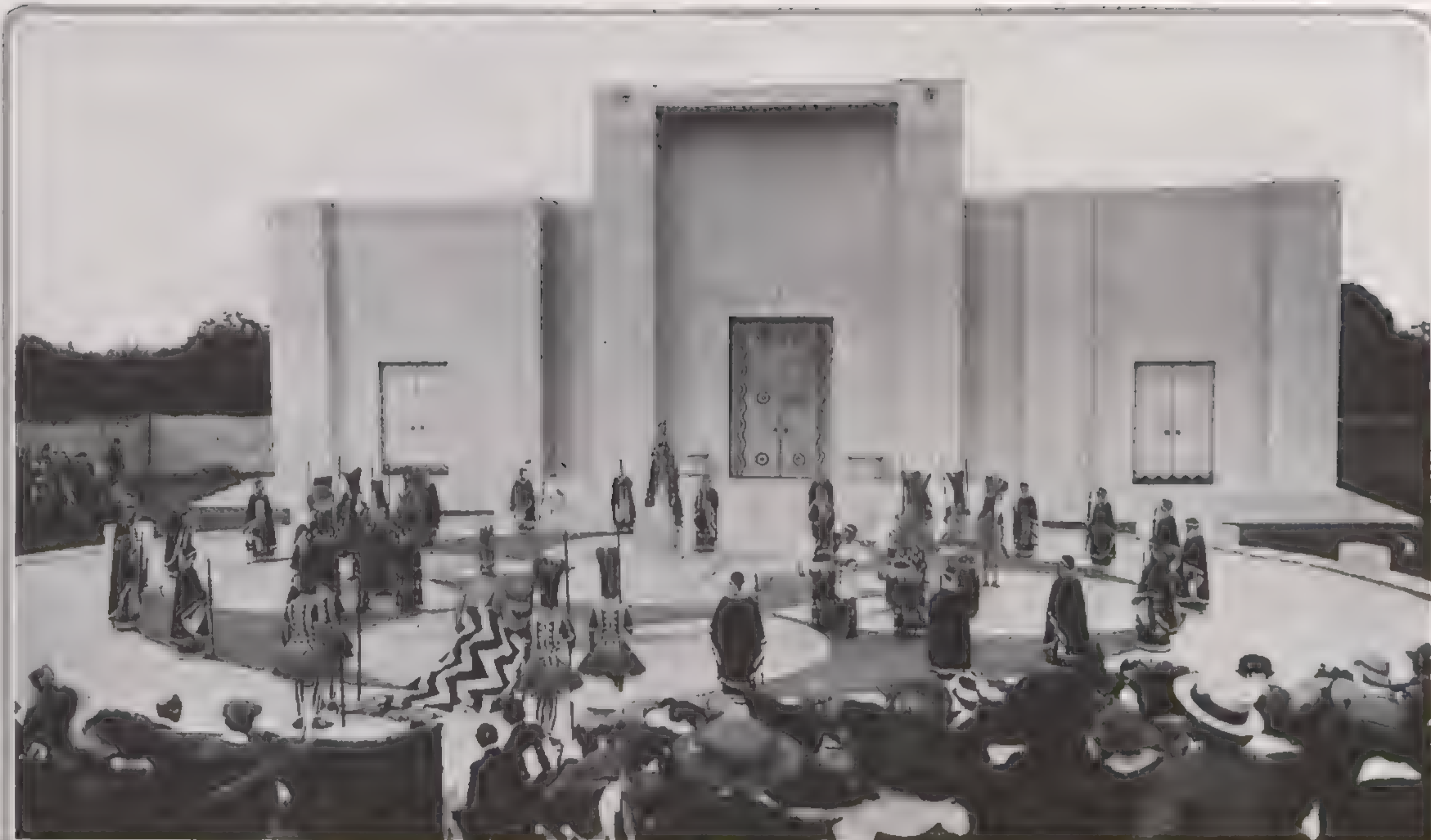
The Athenians crashed in, and had their way. They massacred the males of Melos, and sold the women and children into slavery. Then, elated with this easy victory, they prepared a gigantic naval expedition to subjugate a great, free people overseas,—the citizens of Sicily. It was precisely at this moment that Euripides, after several months of brooding, composed "The Trojan Women." He was, at that time, sixty-nine years old. With an entire life-time of patriotic toil behind him, he perceived clearly that Athens had rashly started on the downward path; and he summoned all his powers to warn his well-beloved city of the doom foretold to men who had unthinkingly assumed the burden of a crime so heavy as the crime of Melos. He chose for the subject of his tragedy the legendary fall of Troy,—a story which for centuries had been repeated as the greatest glory of the arms of Greece; but he told this old, heroic story in an

(Continued on page 82)

(Top) "Iphigenia in Tauris" was given, after two postponements, in the exquisite natural setting at Piping Rock. Mr. Barker retained the conventional stage, raised for the principal actors above the chorus, and with the conventional three doors

(Middle) Seven thousand spectators were moved even as were twenty thousand moved, twenty-three hundred years ago, at the immortal tragedy of "The Trojan Women," dedicating, on May 29, the beautiful New York City College stadium, designed by Mr. Arnold W. Brunner

In the Yale Bowl 15,000 persons—for the stage necessarily cut off the greater seating portion—saw the première on May 15 of "Iphigenia in Tauris," the first of the two Greek plays of Euripides that were produced by Mr. Granville Barker





## S E E N I N T H E S H O P S

Sports Clothes Are First on the Shopping List; Sweaters, Tailored Skirts, and Sports Hats Vie with Bathing Suits for First Place

THE use of summer furs has increased to such an extent this year that not only is the animal scarf of white fox, cross fox, or silver fox, worn at all hours of the day and night but fur is greatly used on sweaters and on evening wraps.

The attractive sweater illustrated at the lower right is of Italian silk trimmed with flat white coney. As this fur is light in weight and soft in texture, it really does not give the sweater an appearance of warmth. The colors in which the Italian silk of the sweater comes are really lovely; the watermelon pink, a soft old-blue, and a lovely shade of gold all contrast beautifully with the white coney. At one shop on Fifth Avenue this sweater, as described and illustrated, is being sold at a particularly reasonable price.

With the sweater described is a pretty felt hat which comes in white and in colors. It is a rather soft-brimmed sailor with a grosgrain band, the same color as the hat around the crown. Felt hats have greatly come to the fore in the last month or two, and are shown in beautiful colors. They are particularly effective in all white, however, when used with colored sweaters.

## A GLORIFIED SWEATER

The sweater at the left of the one just described is called a sweater by courtesy. It is made of a soft rather narrow black and white striped taffeta, with collar and cuffs of white faille silk and large buttons of imitation ivory. The sweater is prettily cut so that it flares a little, and is wide at the bottom. A soft sash, which ends in black tassels, is tied about the waist, and softly shirred patch pockets trim the sweater. With this sweater is sketched an effective



A new dust-shedding cloth, a summer material colored like pongee and woven like mohair, fashions this pretty tailored suit; suit, \$15; hat, \$5



A corduroy skirt, belted and pocketed, a Georgette crêpe waist, smocked and cravated, and a stitched sailor of faille silk; \$4.75, \$5, and \$3.25

Cotton gabardine, which has proved especially durable for sports clothes, forms this smart pocketed skirt; skirt, \$5.75; blouse, \$3.95; hat, \$4.50



The tub dress that is as much a part of a summer day as tennis and golf and bathing are, is pretty in white voile striped with pink or blue; \$7.50

hat made of alternate rows of black and white grosgrain ribbon. The ribbon also forms the rosette in the front, from which fall two little sash-ends with jet tassels. White straw faces the hat. This model may be had in other combinations than the one described, all equally smart.

The evening coat illustrated at the lower left is made of a fine Georgette taffeta, and is trimmed with wide bands of white coney of a remarkably good quality. The coney is so fine it looks very much like ermine. The model of the coat is a particularly charming one, and it is lined with white chiffon and is finished very prettily at the edges with a silver braid. The shop which shows this coat has the model in many lovely colors, such as violet, orchid, watermelon pink, and Chinese blue. It may also be ordered in all white.

## TUB-TIME DRESSES

Some of the shops are showing simple and pretty little tub dresses—suitable to wear in the country in the morning—which are particularly likable for their extreme simplicity. The one illustrated at the upper right is of a striped voile with a white ground and blue or pink stripes. The little ruchings which trim the double skirt and the bottom of the bodice, and the collar and cuffs, are of organdy, and black velvet bows trim the back of the bodice.

The two skirts which appear in the sketches in the middle at the top of the page are both excellent examples of the simple type of tub skirt which is always most popular. The one at the right has the pretty side pocket so greatly used this year; the skirt is made of cotton gabardine, a material which has proved to be attractive and durable. The soft belt of gabardine buttons in the back under buttons of white pearl like those on the pockets in front.

## FOR EARLY MORNING HOURS

The blouse sketched with this skirt is of an excellent quality of white handkerchief linen, hand-embroidered in a small pattern. The blouse has the practical collar, which may be worn either high or low,

and is one of a general type which gives excellent service and tubs beautifully. The felt hat may be had in pink, white, or rose. The rolling brim of this hat may be bent to any becoming angle.

The skirt in the sketch second from the upper left is of white corduroy. It buttons straight down the front, and is trimmed with patch pockets. A good quality of white pearl buttons fastens it, and a belt of white corduroy is the finishing touch.

A pretty smocked waist of white Georgette crêpe is shown with this skirt; the smocking is done in pink or blue and a tie to match the color of the smocking shows under the oddly shaped collar. The white faille silk sailor has a smartly stitched brim, and a crown stitched together in sections.

Especially simple is the suit of Palm Beach cloth which appears at the upper left. Excellent tailoring and severe simplicity give the suit its style. Palm Beach cloth is a new material this year, and one which is daily coming into greater use. Its color is about the same as that of the natural colored pongee, and its weave is a close one somewhat like that of mohair. It has excellent dust-shedding qualities, is cool and light in weight, and is said to wear excellently. The tam-o'-shanter worn with the suit is of black *liséré* straw; it has a soft black velvet crown. Grosgrain ribbon encircles the crown and ties in a stiff pump bow in front.

## AT THE EDGE OF THE SEA

The bathing suits of the season are generally simple in outline, but are pretty in the details of their designs. The one at the upper right on page 55 repeats Paquin's skirt, which is pointed in the back and front and is short on the sides. The material is a combination of plain black taffeta and a pretty Scotch plaid taffeta. The bodice is prettily cut with a deep



Fur is as much in order as in January, and here a charming evening coat of exquisitely colored Georgette taffeta is widely banded in white coney; \$59.50

Sweaters or near-sweaters, Italian silk or taffeta, striped or otherwise, are fur-trimmed. Left sweater, \$18.50; hat, \$6.75; right sweater, \$29.50; hat, \$4.50





Black satin from hem to hips, and satin, striped black and white, from hips to yoke is this bathing suit with a little stand-up collar; suit, \$15; cap, 75 cents



Particularly simple, yet attractive in the details of its design, is this suit of black taffeta. The snug cap is covered with a striped kerchief; suit, \$5.75; cap, \$1.95

point, which is in one with the belt and meets the "V" neck; the belt continues in the back, where it forms a much shorter point. Smoked pearl buttons trim the point on each side of the front, and the plaid silk pipes the skirt and forms the ruffles for the bloomers. The high boots of linen with white kid pipings are a novelty of the season. The boots may be had in satin for \$4. The little cap of rubber has a black top and a brilliantly colored edge which is, in reality, a combination in mottled effect of a great many gay colors blended.

In the sketch at the lower left appears a particularly simple suit, cut on excellent lines. The sleeves, though actually set in at the shoulder, are designed so they give the impression of deep armholes. The suit comes in black taffeta of an excellent quality, with simple white crêpe de Chine collar and cuffs, and a black taffeta tie knotted becomingly at the throat.

The gay black and white striped cap worn with it is of rubberized satin, and consists of a rubber cap which fits the head very closely, and a three-cornered kerchief to be tied over it in a large bow.

#### IN BLACK AND WHITE

A similar suit, in which the detail of the skirt design is practically the only novelty, appears at the lower right. Instead of featuring its points at the bottom of the skirt, as does the suit sketched above it, this one uses its allotted number of points at the yoke-line. The mode for fulness has its due also, for the lower portion of the skirt is set on to the yoke with quite a perceptible leaning toward fulness.

The material is black satin. White crêpe de Chine stitched in black forms the collar and cuffs, and white pearl buttons fasten the front of the bodice. An attractive rubber cap ending in a rubber tassel at one side is worn with this suit. The cap, as illustrated, is in a combination of red and black but it may be had in other tones. The pretty black and white striped bathing sandals are another novelty of the season.

Black satin combined with black and white striped satin forms the bathing suit illustrated at the upper left, which has pretty details in both the skirt and waist. The red rubber cap is similar to the cap in two colors just described.

#### BATHING CORSET AND BRASSIERE

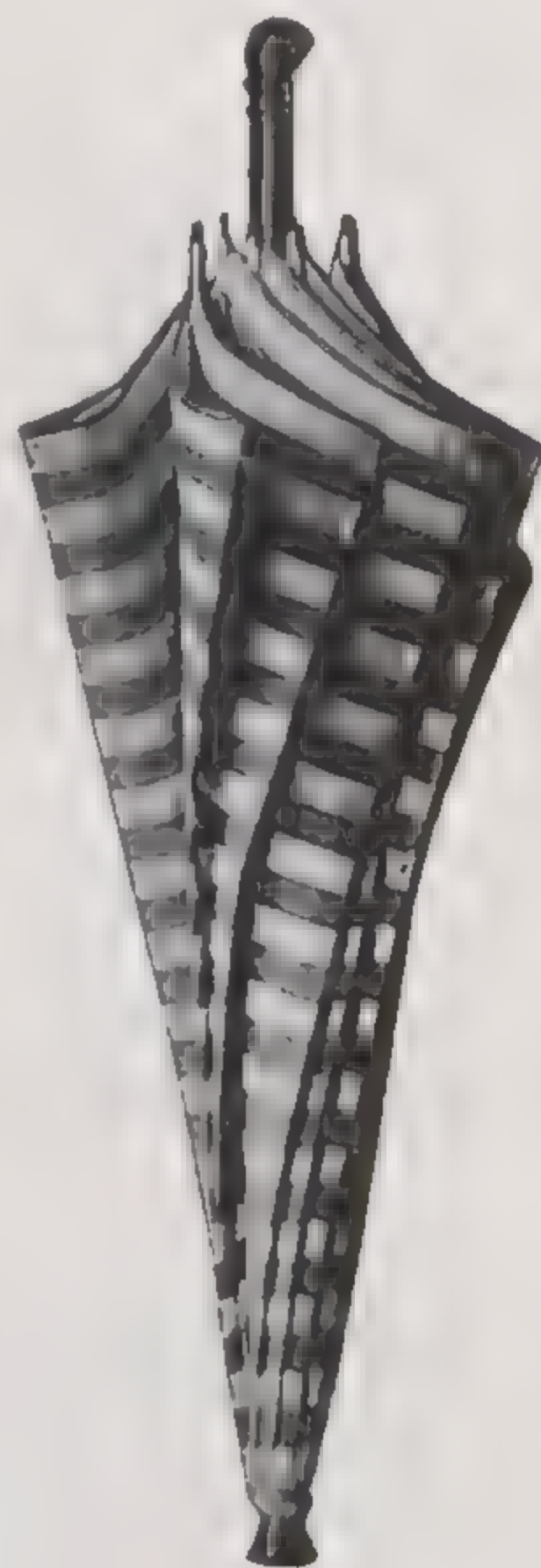
The excellent bathing corset sketched on this page is made of rubber sheeting. The rubber sheeting brassière which accompanies it has elastic over the shoulders,



A surface like patent leather that can be washed like oil-cloth, have the newest and gayest country hats; \$12 each



This corset and brassière are both of rubber sheeting that sheds the water like a duck's back; \$1.50 and 50 cents



A striped beach parasol claims the Helen Dryden parasol sketched in the June 15 Vogue as its prototype; \$10.50

and is of exactly the type best suited to bathing purposes.

Very gay indeed are the new country hats in combinations of colored glazed cloth and linens and cretonnes. Never has there been a season when smart women have demanded of the shops the assortment of gay country clothes that is to be had this summer, and gaigest of the gay are these hats. They come in practically all shades—one prettier than the next—rose, jade green, light blue, light pink, and a smart mustard shade. The crown and top of the brim are of

glazed cloth, while underneath the brim is a facing of linen, sometimes in a deeper shade to tone with the color of the glazed cloth, and sometimes in a block-check.

#### TUB HATS!

These smart and original hats for a multitude of uses are on sale only in New

York at two smart shops, and they are made by only one woman, who started the fad quite in fun, by making them for some of her friends. They became so popular immediately, that she decided to put them on the market. Her ingenuity in combining colors and in devising odd decorative trimming, such as the funny little black and white flower which trims the one illustrated at the top of this page, is boundless. The price of these hats is most reasonable, and they are practical for both country wear and motoring, as dust and dirt may be easily washed off the patent-leather-like surface.

#### HELEN DRYDEN'S BEACH UMBRELLAS

Quite as gay as the hats just described is the beach umbrella shown on this page. The umbrella has been made by one of the best shops in town upon the suggestion of Miss Helen Dryden, who first designed the beach umbrella in connection with the bathing suits shown on page 30 of the June 15 number of Vogue. Quite like a coachman's umbrella, this model is short and thick of handle. The frame itself is particularly large, but is light in weight. Gay materials of various types are used as coverings,—the gay striped awnings and linens are the newest,—and the umbrella immediately suggests itself for many country uses. It is forty-two inches high.

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., New York City



The Paquin points are amusingly copied by the skirt of a black taffeta bathing suit with Scotch plaid pipings and ruffles, \$16.50; linen boots, \$1.50; cap, 65 cents

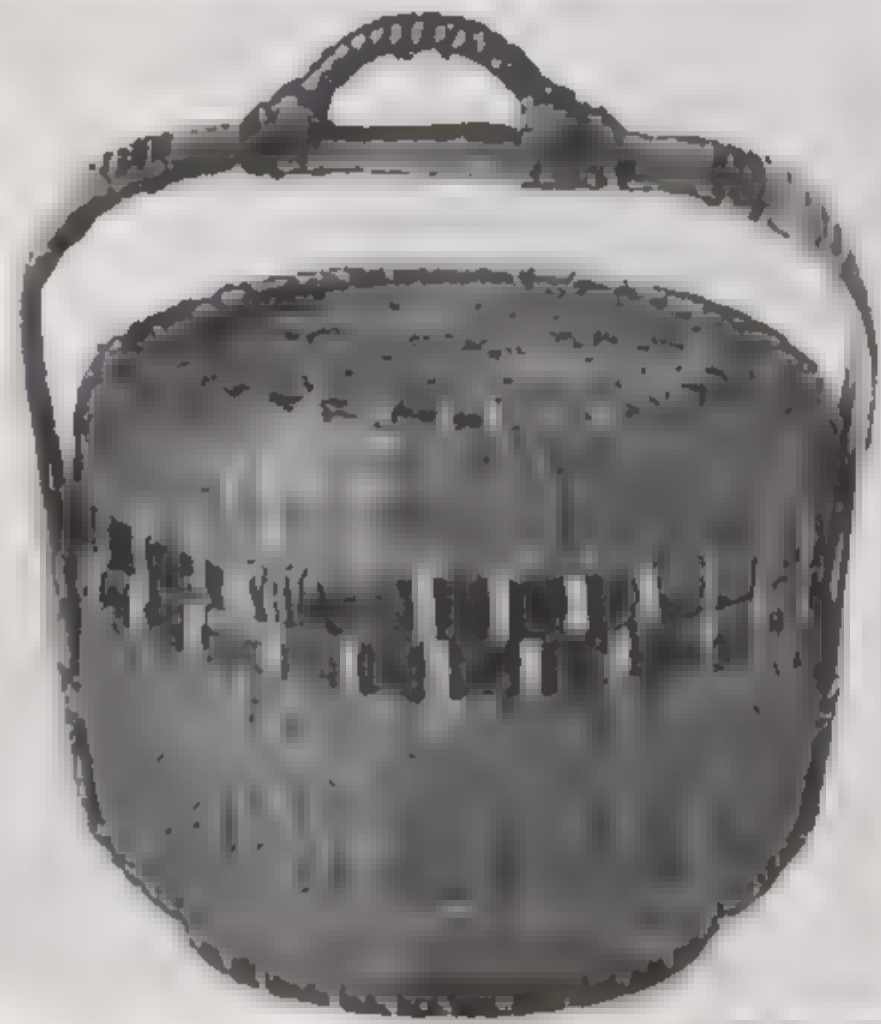


The fulness of the season is recognized by the skirt of this suit, and the sandals play up to the fad for black and white; suit, \$7.95; tasseled cap, 50 cents; sandals, \$1.50





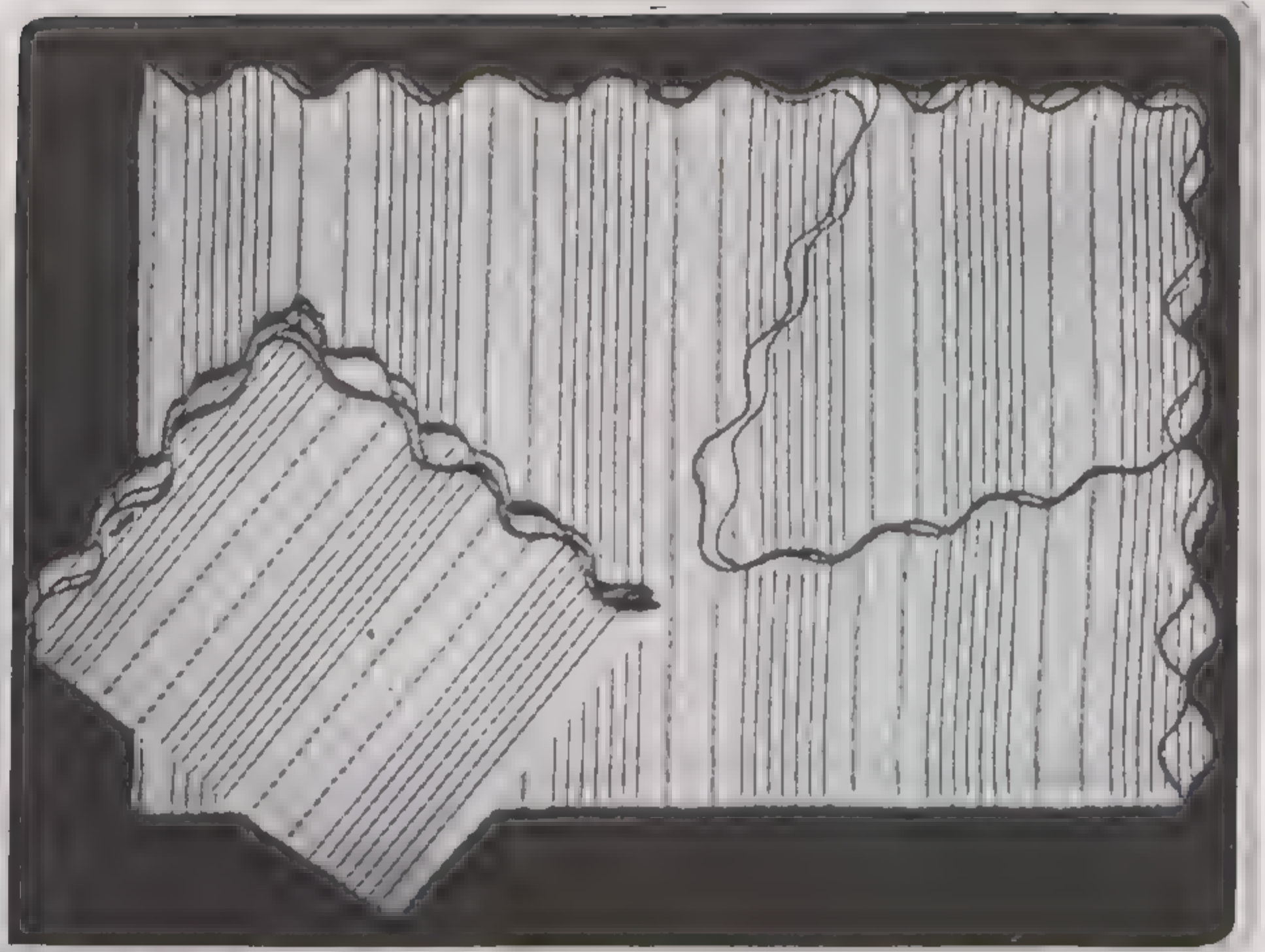
A rag rug, but not the rag rug we have had with us always, is this, made in just the summery white, blues, greens, and rose colors that tone in with country furnishings; 2 to 9 ft. in diameter; \$1.25 to \$22



Summer picnics are suggested by a lunch basket of tan bamboo trimmed Indian-wise with red, blue, and green stripes; 12 in. diameter; \$1.50



Electric fan stand and 10-in. adjustable oscillating fan finished in ivory, pink, and blue enamel. Fan with 6-ft. floor pedestal, \$55; with 26-inch table pedestal, \$45



Cool and fresh looking as could be imagined are bedspreads and bolster covers of green, yellow, pink, or blue, and white striped madras, with the edges scalloped and buttonholed to match the colored stripe; \$3.25 for a single bed; \$3.75 for a double bed



A nest of round bamboo trays for sandwiches, little cakes, cocktail glasses, what you will; set of five, ranging from 10 to 15 in. diameter; \$3



Gray Japanese grass woven round and round into an eastern-fashion fan with a black lacquer handle; 7 3/4 in. in diameter; \$2

PRETTY BITS FOR THE  
SUMMER COTTAGE,  
FROM A FICKLE WEATH-  
ER-VANE TO TOP IT TO  
THE RUGS TO FLOOR IT



Armed with wide paddles to fan the wind, Happy Jack turns a smiling face to it from no matter what quarter it may blow. White, and red or blue; 10 in. high, \$1.25; 12 in. high, \$1.50

A white duck hammock and a 28 x 72 in. mattress covered in black and white striped linen, \$18.50; canopy of painted black and white awning cloth, \$7.50; heavy tubular steel stand, 6 1/2 ft. high by 7 1/2 ft. long, \$4.50; white duck covered pillows filled with floss, 95 cents each



# SMART FASHIONS *for* LIMITED INCOMES

Morning, Afternoon, and Evening Costumes Such as the Smart Woman Selects for Summer Country Wear

**T**HERE are myriads of types of summer costumes which are desirable, but, of them all, there are three types which are really essential. The smart woman lives in a shirt and skirt the better part of a summer day, changes this costume late in the afternoon for an afternoon frock of Georgette crêpe, batiste, or handkerchief linen, and wears an evening dress of net, taffeta, or chiffon for any formal occasion after seven o'clock. The costumes illustrated on this page have been chosen for their suitability to the three divisions of the day mentioned, and because they may be made at home, even by the inexperienced, with comparative ease.

## TENNIS, GOLF, WHAT SPORT YOU WILL

An excellent shirt for tennis, golf, sailing, and even for riding—if worn with a different collar—is shown in the sketch at the bottom of the page. For this purpose, a medium-weight linen, a tub silk, or an extra heavy china silk—the latter is a particularly good choice—not only wears well but launders unusually well. The model sketched is a very simple one with a group of fine tucks on each side of the front box plait. The neck may be finished with a band to which separate collars may be attached, if the shirt is to be used for riding, or if it is to be used only for other sports, it may be cut a trifle low in the neck and finished with a double ply collar of the material. Everything about the waist should be tailored; the buttons should be plain pearl, the edges of the box plait should be stitched, the mannish sleeves should be set into the armhole with stitching, and the cuffs should be finished as a man's are.

The skirt sketched with this waist is distinctly of this summer. It is a two-piece model seamed at the sides, with shaped pockets suggested by the cut and inserted on the under side. The skirt may fasten under the front seam of the pocket, or under the side seam of the skirt proper. The pocket is stitched to form a continuous line from waist to hem. Some of the ultra-smart new skirts are showing a stitched hem, a finish which is illustrated in this sketch. The back gore, which fits plainly across the back and over the hips, is slightly circular toward the bottom.

With such a waist and skirt, a hat of panama straw, panama, or one of the very light-weight colored straws should be worn. This season, the tennis shoes are strapped not only in tan leather, but also in black kid and in patent leather; the black straps are the newer and smarter. Belts are used again, and in various fancy forms; the belt of black and white leather shown with the waist and skirt described is in keeping with the character of the tailored morning costume.

## TIME: AFTER LUNCHEON

There are many pretty materials this season for afternoon frocks. Crêpes of all kinds, in solid colors as well as in white, are being used. The frock illustrated at the upper right would be charming in white crêpe trimmed with bands of yellow crêpe. Also, white handkerchief linen trimmed with bands of blue or rose handkerchief linen would be appropriate for this model. The waist has a front laid in tucks. The neck is trimmed with a band of contrastingly colored material, and



*Appropriate for wear with almost any simple afternoon dress is a floppy hat of black and white silk, faced with white straw*

*An evening frock of taffeta and plaited silk tulle with lace panels set in the skirt will serve any formal occasion that is set for after seven o'clock*

may be finished with a standing collar fastened to the neck-band with snappers.

The skirt is laid in tucks on each side of the front and back, and is trimmed very simply with bands of the material which outline the side pockets. Pockets are used in every sort of dress, except evening dresses. With such a dress of Georgette crêpe or handkerchief linen, one of the pretty cretonne hats, white stockings, and white buckskin pumps or ties would be appropriate.

Such a hat as that sketched at the top of the page may be worn with any afternoon dress of a simple character. This is of black and white silk, faced with white straw and trimmed with black and white ribbon. The wide soft brim is rather picturesque.

## THE END OF THE DAY

A dance frock which would not be difficult to make is sketched at the upper left. This shows a triple skirt of accordion-plaited silk tulle, with sections of gathered Malines lace set in at the sides. The bodice is of taffeta and forms a contrast to the skirt, not only in material, but in color. Porcelain



*Black-strapped shoes and stitched skirts are smart features of the summer sports costumes*



*White or yellow crêpe, or white and rose colored handkerchief linen, would be charming for the afternoon dress to be worn in the country or the city*

blue, orchid, yellow, and rose are all shades which could be worn with skirts of white or cream materials. Another pretty combination is a blue bodice with a bit of silver embroidery and a brown tulle skirt with silver lace let in at the sides. A lining of China silk may have the taffeta bodice mounted on it; the fastening is at the side front. The skirt foundation should be of chiffon or mousseline-de-soie with the two upper ruffles attached to the waist-band to avoid showing the line of sewing which joins the second one to the foundation. The lower ruffle may be set on, however, without the joining being too distinct, especially if it is placed just under the top of the hem of the middle flounce. This makes quite an elaborate dress.

*Note.*—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of \$1 for a separate skirt, jacket, or bodice, \$1.50 for a three-quarter-length coat, and \$2 for a whole suit or gown



# The YOUNGER GENERATION



*Practicality and chic are on equal terms in the frock at the upper left; it is blue serge for durability and assurance against cool afternoon breezes, and it is cleverly tailored with pocket-like motifs with light blue pipings for chic. Collar and diminutive cravat are of black silk*

*Handkerchief linen, sheer, and cool, and splashy with ruffles, forms the frock at the upper right. There are two butterfly bows on the white linen vest and some crisp frills of white handkerchief linen top it off at the neck and elbows—frills enough to be without benefit of sash*

*In the middle of her teens she may wear a chiffon frock as sophisticated as the one in the oval above. The bodice is latticed almost all over with tiny pearls, and a black velvet ribbon drawn loosely about the slim figure marks the high waist-line*

*The briefest of jackets, bound on the edges with blue braid, tops a skirt, red cloth to match the jacket and kilted to flare. In front, the white linen blouse is a miniature replica of a man's shirt. This and the little girl dresses at the right and left above are from Fairyland*

*Not exactly Empire, and not exactly not Empire, is the dainty nightgown worn by the wee maid sketched at the right. The material is delicately colored pink crêpe de Chine and the trimming is rows and rows of tiny eyelets as small and close together as strung beads*





## VOGUE PATTERN SERVICE

Smart Midsummer Costumes, All of Them Designed with a View to Encouraging the Amateur Seamstress



Nos. 3020/13-3030/13  
Voile and taffeta, or taffeta and crêpe, are an effective combination for the practical afternoon frock of midsummer



Nos. 2999/13-3000/13  
A pretty variation on the surplice theme is especially welcome in a design as simply made as this



Nos. 2754/13-2755/13  
With a kimono blouse is included the separate coatee; the skirt is in two pieces, and generously wide



No. 3001/13  
This one-piece frock has a skirt that measures the comfortable width of three and a quarter yards

Nos. 2981/13-2982/13  
For freshness and service, a frock of serge or linen, with a detachable vest, may always be recommended

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure (except Nos. 2837/13-2838/13 and 2856/13-2857/13, which are in 14, 16, and 18 year sizes), are priced at 50 cents each for waist or skirt. No. 3001/13 is \$1. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton streets, Baltimore, Md.; and Rolls House, Breems Bldg., London, E.C., England



Nos. 2943/13-2944/13  
A simple way of cutting a blouse and girdle in one piece, and a three-yard-wide skirt in one piece, is shown in this frock



Nos. 3070/13-3071/13  
A frock with a surplice Eton jacket, which may be worn over a blouse; the skirt has back and front panels cut with the yoke



Nos. 2819/13-2820/13  
For the afternoon costume a coatee of silk or crêpe like the one here is an economical and smart acquisition to light frocks



Nos. 2837/13-2838/13  
For afternoon, a frock of voile is always effective. The blouse is cut to show a ribbon girdle; the skirt is cut three yards around



Nos. 2856/13-2857/13  
A frock to be worn with a guimpe answers the many needs of the country frock for hard service; blouse and coatee are in one pattern



No. 3063/13  
A smart two-piece kimono wrap of voile has a surplice Eton effect in front, and sash-ends at the back for the fastening





No. 2880/13  
A smart line is given by cutting the front and collar of the blouse in one piece

No. 2920/13  
The front and back of the blouse cut in one with the collar is most becoming

No. 2918/13  
This quaint little fitted coat of taffeta is designed for wear over tub frocks

No. 2768/13  
On this smart-looking blouse the sleeves and front and back yokes are cut in one piece

No. 3039/13  
A chiffon blouse effectively trimmed with embroidered dots that simulate a bolero

### PATTERNS IN WHICH IS FOUND THE SIMPLICITY

### THAT GOOD TASTE DEMANDS IN SPORTS CLOTHES

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for complete costume; the patterns for smocks are 50 cents each. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 140 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton streets, Baltimore, Md.; and Rolls House, Breems Bldg., London, E. C., Eng.



Nos. 2697/13-2698/13  
A tailored blouse with a raglan sleeve shown with a two-piece circular skirt

No. 2755/13  
A circular skirt has a conservative width of two and a half yards

No. 2771/13  
A three-piece skirt for wear with a smart semi-tailored blouse

No. 2998/13  
This smart-looking skirt may be made with or without the hip-yoke

No. 2798/13  
A two-piece skirt seamed only at the back and at the side front

Nos. 2828/13-2829/13  
When the line of the skirt follows that of the blouse, a costume effect is the result



Nos. 2674/13-2675/13  
Included with the pattern of the separate coatee, is a two-piece separate blouse; the skirt is rightly flared

No. 3061/13  
The peasant smock, which has found high favor of late, and is at its best in linen or tub crêpe, is patterned here

Nos. 2498/13-2499/13  
A low collar, an easy arm-hole, and adequate width make of this a comfortable, good-looking morning dress

Nos. 2683/13-2684/13  
As here, a morning frock of handkerchief linen may be trimmed with bands of contrastingly colored material

No. 3069/13  
Essentially a play frock is this hand-smocked smock of linen or crêpe. Sizes 6, 8, 10, 12, and 14 years

Nos. 3040/13-30400/13  
A sweater-coat of silk jersey cloth may be made with a center front opening, or may be slipped on over the head



Opening Display  
of  
Fall Models

FURS

Evening Wraps  
Afternoon Wraps  
Cloth Coats  
Millinery



Farragut House, Rye Beach  
August 2, 3, 4

Marshall House, York Harbor  
August 19, 20, 21

The Griswold, New London  
August 25, 26



*Lamson & Hubbard*

92 Bedford St.



Boston, Mass

222 Bellevue Avenue  
NEWPORT

Lexington Avenue  
MAGNOLIA

"Theatre of Fur Fashion" ready for Mailing, Sept 1  
Sent on request





## THE NEWPORT

An entirely new hat, of smart and striking lines,—black taffeta crown and brim,—turquoise blue felt facing,—edging of white wool,—white wool pom-pom.

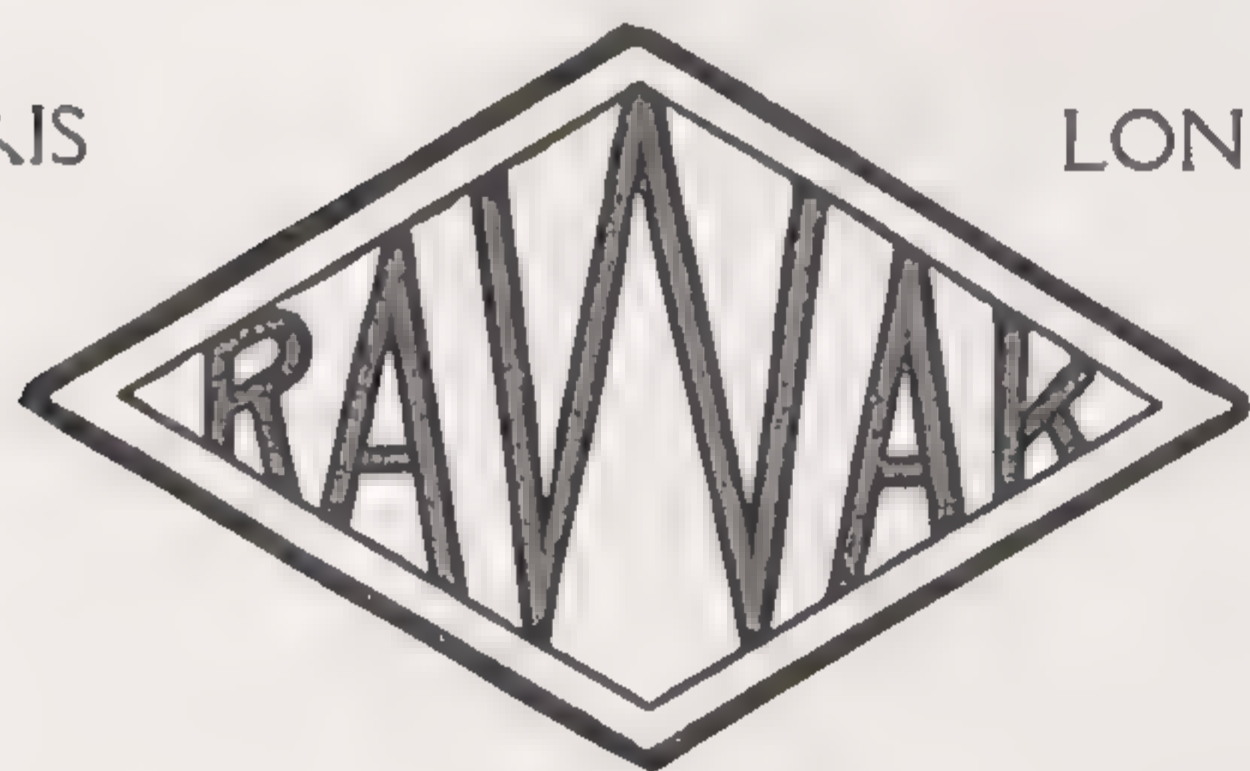
As examples of the season's predominating styles you can depend upon exclusive Rawak models.

Ask your dealer—now—to show you the new Rawak designs. If he has not yet received them, write us and we will gladly advise you when and where they may be seen.

48 West 38th Street  
New York

PARIS

LONDON



Watch our Vogue space for newest creations.

## MOTOR NOTES

WHILE camping is not a necessary accompaniment of touring, the ability of the modern motor-car to "go any place" has rendered roadside accommodations a valuable requisite. The ordinary type of tent is too bulky an object to be carried in the touring-car, but an ingenious tent has been devised in which, by utilizing the car with raised top as one of the sides, the amount of material has been reduced so as to be rolled into a package measuring only seven by twenty inches. This tent is double sewed, and is made of strong, light-weight, water-proofed material. A canvas floor is sewed into the three sides, and when the tent is in use this floor is pegged in place by four stakes. The two ropes which support the roof are passed over the top of the car and fastened to its opposite side. The car thus serves to support the tent entirely; there are no uprights and no ridge-pole. When used in this manner, the car, with its top up and the curtains down on the opposite side from the tent, can be used as a sort of anteroom that supplements the space in the tent. Thus not only is the extra weight of tent and poles eliminated, but the accommodation afforded by the adjacent car renders it unnecessary to remove food and other utilities from it to a crowded and often damp tent, and provides a dry storage room.

### AN ADJUSTABLE "SLEEPING PORCH"

An entirely different type of motor-car camping outfit is intended for attachment to the rear "turtle deck" of two of the best-known makes of runabouts on the market. This is a substantial enameled steel attachment, built to fit on to the space back of the runabout seat, and provided with separate compartments to contain the camping equipment. Under ordinary conditions, therefore, it is nothing more than a neat box-like attachment, but by means of a hinged top and supports, a platform may be formed on which a pneumatic mattress and pillow, included in the camping outfit, may be placed. Collapsible hoops, over which an adjustable canvas cover may be placed, are part of the equipment, and so a rear deck "sleeping porch" may be formed at a moment's notice. The bed is of sufficient size for the accommodation of two adults, while the compartments underneath provide ample room for the storage of the touring equipment and cooking utensils. The canvas covering of the bed is waterproof, and as the mattress is raised some three or four feet above the ground, there need not be the usual search for a high and dry spot. The cost of this outfit complete, including a pneumatic mattress and canvas cover to form the sides and roof of the "bedroom," is \$119.

### MORE LIGHT ON THE SUBJECT

The headlights of the average car are sufficiently powerful to render night driving absolutely safe, for the rays illuminate the road for hundreds of feet in advance of the car. The position of these headlights is fixed, however, and a sudden turn in the road, or a sign-post, can not be observed with ease unless a special attachment connected with the steering-wheel is employed. To form either an emergency light or a headlight to supplement those ordinarily used for touring, a movable lamp is now provided which may be attached to any portion of the side of the car or the wind-shield. This is made with a powerful reflector, and is built with a two-way joint that enables the beams of light to be directed to any horizontal or vertical angle. The rear of the light is made in the shape of a handle, in which is located the operating switch. Thus the driver, or his companion, may use this light for searching out difficult roadways or illuminating the sides of the road that can not be reached by the ordi-

nary headlights. A novel attachment to the back of this light is a small reducing mirror, which serves, in the daytime, to give a clear view to the driver of the road at the rear of the car.

### THE "CLEAN" RUNNING-BOARD

The desire for "clean" running-boards, freed from all accessories and other impedimenta, has resulted in the majority of these requisites being carried out of sight. But the various tools, when not kept in a box secured to the running-board, are generally stored under one of the seats, where they are not easily accessible. The batteries, too, although they require occasional attention, are often carried under the floor of the car, and several boards must be removed in order to test the batteries or fill them with the required amount of distilled water. To obviate these inconveniences of modern motor-car construction, one of the well-known builders has provided compartments for the tools and for the battery box between the frame of the car and the running-board. The covers of these compartments are therefore portions of the sheet steel "filler" that occupies the space between the inner edge of the running-board and the lower portion of the body. The location of these compartments can not be detected, except for the presence of the two nicked lock-plates on each. These compartments are as convenient as though the tool and battery boxes were carried on the running-board and yet they do not occupy space that might be used for other purposes.

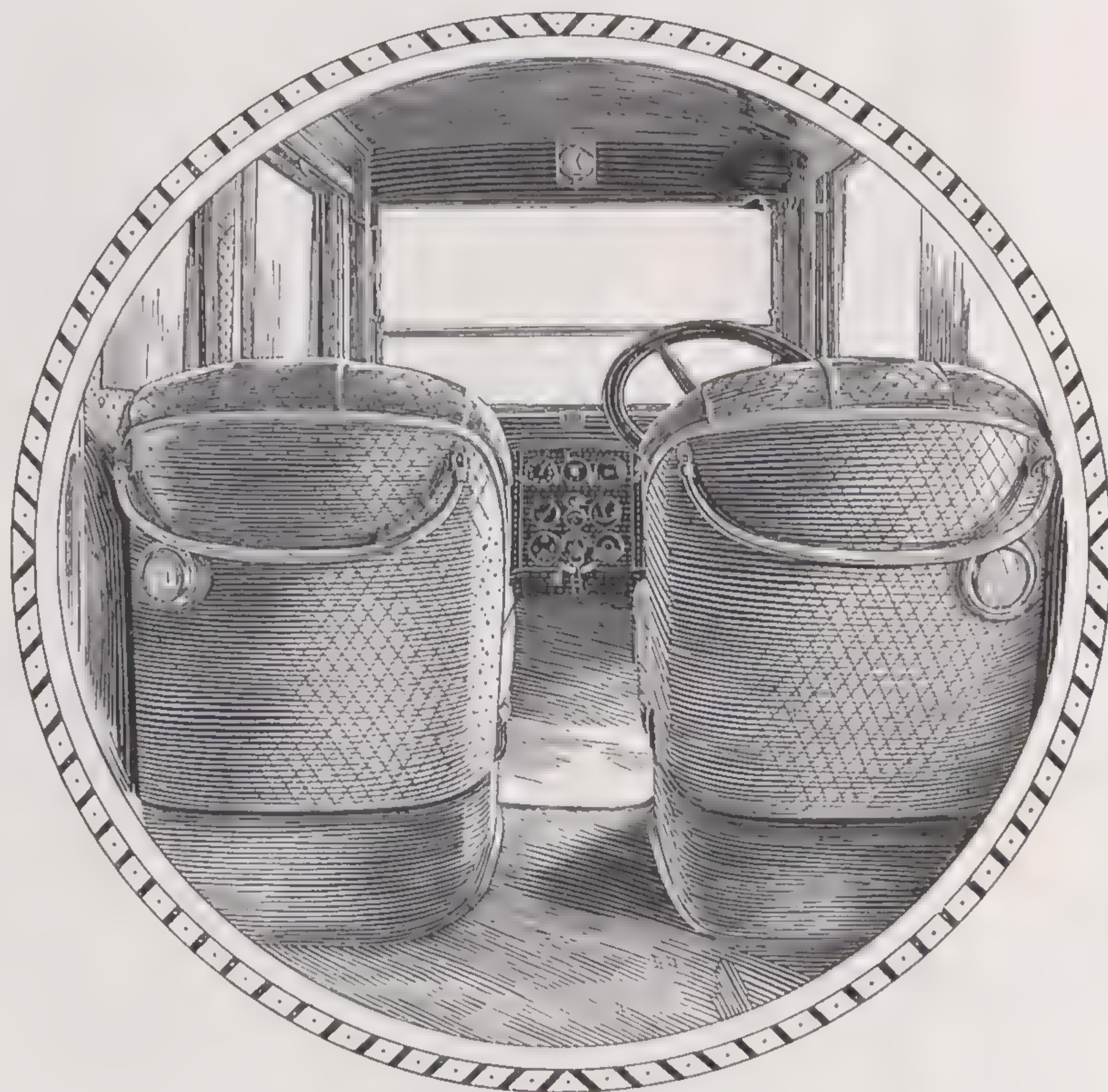
### AN ANTI-RATTLER

Modern body design has developed to such a marvelous extent that the occupants of a well-built touring-car, coupé, or limousine need not be aware that the car is in reality driven by a series of explosions in the motor. Vibrations have been reduced materially, but nevertheless they exist, and were it not for the substantial design of such body work, there would be many rattles in the various joints of the body. Even the best built limousine, however, may develop annoying "rattles" after continued use, especially in the spaces between the movable windows and their frames. To overcome this difficulty, a neat form of window spring has been patented which is especially designed to hold car windows in any position, and to prevent them from rattling. The spring is made of oil-tempered Swedish steel, and is finished in nickel or in bronze. The clip is inserted between the window and the frame, and the point of the spring that forms the pressure is rounded so that the sides of the window, or its grooves, will not be damaged. Inasmuch as the spring can be used in any position of the window, it is an efficient lock as well as an anti-rattler.

### A NEW FUEL TANK

The location of the fuel tank has always been a problem in motor-car design. Valuable space is occupied if the tank is placed under the front seat, while its location in the cowl or dash furnishes other objections. One of the most satisfactory locations is at the rear, but this necessitates greater length of piping, and is an installation found only on the more expensive cars. One manufacturer has solved the difficulty by placing a cylindrical gasoline tank below the floor of the driver's compartment. The tank can be solidly attached to the frame of the car, and as the gauge is placed directly in the top—flush with an opening in the floor boards—the amount of fuel can be determined at a glance. The filler is easily accessible and may be reached merely by opening a small door at the side, immediately above the running-board.





Easy access to the front seats from the back is afforded by space between two front seats, making it possible to reach the seat beside the driver without going around the car

Pierce-Arrow



WHETHER you spend your bathing hour on the beach or in the water, you will enjoy the supreme comfort, that is so essential, in the new

## Ferris Bathing Corset

Designed especially for swimmers and bathers, it lends gentle support to the body, without confining the free play of the muscles.

**Price \$1.50**

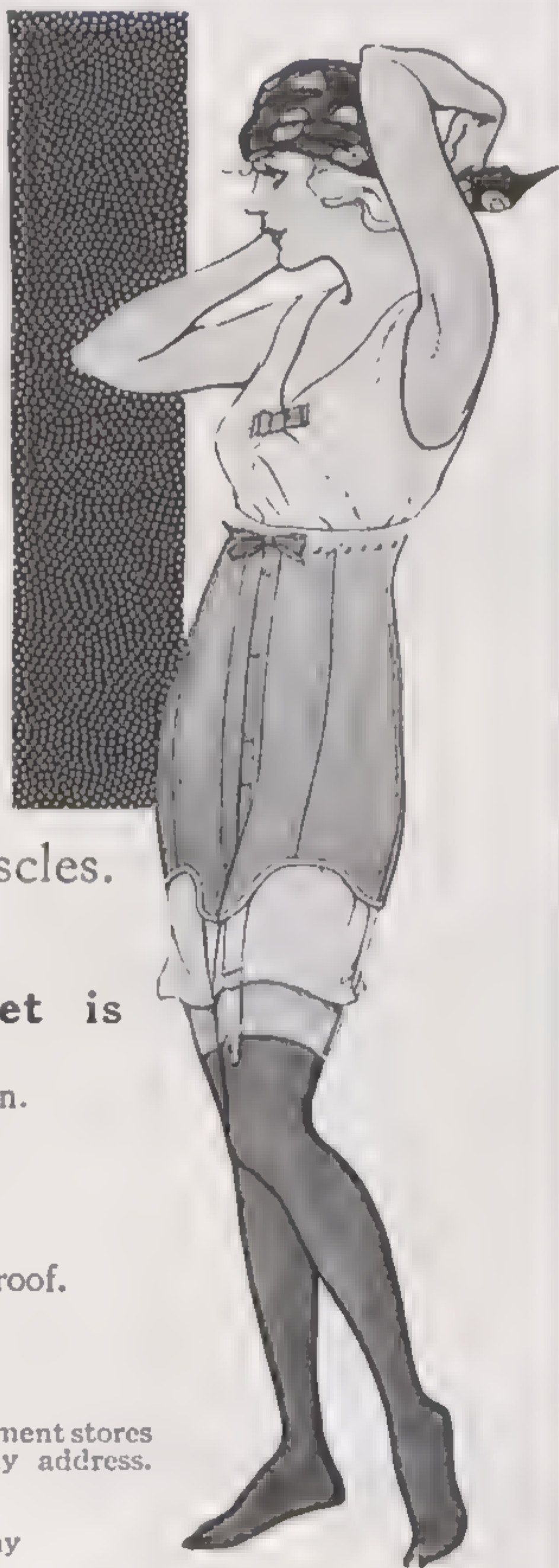
**The Ferris Bathing Corset is**

Made of light-weight rubber cloth.  
Trimmed with edging, boned with wal hn.  
Low bust, medium short hip.  
Flexible clasps, 9½ inches.  
Cut-away front, permits free movement.  
Four removable hose-supporters.  
Clasps, steels and metal parts are rust-proof.  
Dries quickly.  
Sizes, 20 to 30 inches.  
Extra sizes, 32-34-36, \$2.00.



On sale at first-class department stores  
—or mailed direct to any address.  
B. Altman & Company  
John Wanamaker  
Franklin Simon & Company  
R. H. Macy & Company  
And Others

**THE FERRIS BROTHERS CO.**  
48-50-52 East 21st Street - New York City



## VOGUE COMES OUT for INCREASING the NAVY

(Continued from page 32)

Covered with flowers, white enamel, gay awnings, and smart fittings, inside and out, it was the daintiest present imaginable. When the lady herself came into possession and began to give instructions about the keeping up of the flower scheme, the expense of this fantastic little bubble became a thing startling to recall.

In the decoration of the boats for the regatta it has always been the custom for each boat to present a one-color scheme. For example, the *Frou-Frou* would be smothered in marguerites; next to it the *Albatross* would be made, apparently, of white lilies; and beyond that the *Gypsy*, a magenta-lined mass of ivy geraniums, would be moored.

### THE THAMES, WAR OR NO WAR

For the last season or so, though English house-boating has lost something of its prestige, the river season still remains the most-beloved season to Londoners. It attracts a crowd of charming residents to the Thames Valley, and establishes a house-boat colony for which not even the tripper can spoil the loveliest of waters. Although there is no regatta this year, the picturesque backwaters of Hurley, Sonning, Cookham, Shiplake, Goring, Wargrave, Maidenhead, Henley, and other treasured spots are far from deserted. Not even the war can rob the Englishman of the Thames.

The number of people who occupy their Thames Valley places all the season, or take houses for a month before going to Scotland, fluctuates from year to year, but there is always a contingent to shape things socially and keep the ball spinning, whether one's *pied à rivière* is a dainty green and white cottage at Bourne End, a chalet at sweet Sonning, or a house-boat moored at Abingdon. Picnics—and the word means anything from a sandwich and a rowboat to a fleet of punts and launches with sybaritic hampers—and garden-parties are in order at Twickenham, and other places where there are large estates. Bridge, drives, teas, tennis, and golf,—there are good courts and links all along,—and the endless sports of the river itself make the river season a perennially gay one.

### ELSIE JANIS, ADOPTED

Miss Elsie Janis's *Kingfisher* is one of the most pleasing boats on the river. It is spacious enough for a merry number of guests. There are six staterooms, a hall, an immense living-room done in blue and white Japanese crêpe, with dishes of the same pattern and color, a generous

porch, and a tempting place to dance under the branches of the trees overhanging the upper deck. Plenty of sport is provided by a launch, a rowboat, and a punt (with which Miss Janis has acquired great expertness since she became a river girl), and by golf, tennis, and a garden, ashore.

Indeed, this houseboat represents a sort of land-and-water union that seems quite the nearest thing to eating your cake and having it too, for usually when one goes on the water all the delightful shore recreations are left, and when one remains ashore there is usually no water fun. With a house-boat, however, there is a little of both, if you please. Few people, by the way, know so well how to combine work and play as does this American actress, to whom the English have taken an enduring fancy. Matinée times excepted, Miss Janis motors down to Windsor every night after the theatre. She is in bed by one, or earlier; at nine the next morning she is out for a round of golf, a couple of hours of tennis, a two-mile swim, and then—luncheon. Luncheon is a lively affair with Miss Janis, for there is always an intimate little crowd of clever friends to share it with her. After luncheon there are two or three happy idle hours on the river in a small boat or on the porch of the *Kingfisher*, and then, in the early twilight, there is the run back to town for curtain-call at eight.

### THE THEATRICAL FLEET

The theatrical house-boating colony is usually found moored at Bray. Madame Melba, Miss Gabrielle Ray, Miss Phyllis Dare, and Miss Zena Dare—Miss Zena Dare is now the wife of the Honorable Maurice Brett—are among those associated with Bray. Miss Cecilia Loftus sets up her gods at Bourne End, on the River Wyke branch, where the trout leaps madly at the fly.

There are amusements aplenty for even so restless a colony as a theatrical one. The little journeys to the historical homes along the Thames offer, in themselves, sufficient material to fill a score of river summers, even if one never went near the water. There are old inns to be lunched at; historic houses to be gazed at; old mills and old manors to be sketched; Horace Walpole's "Strawberry Hill," and the villa at Twickenham where poor Pope was so unhappy and brilliant Henry Labouchère gave his blithe little dinners in the splendid busy eighties to be sight-seen; there are crumbling abbeys where royal memories and bones repose; and there are innumerable houses where Queen Elizabeth slept a night.



## Sport Stockings

For Particular People  
English and Scotch Soft Wool Hose for Golf, Tennis,  
Hunting and Tramping.

Style illustrated, Scotch White Wool with black, blue, green,  
orange "V" stripes; or with vertical stripes, \$4.50 the pair.  
Plain White Ribbed Wool, \$2.00 the pair.

*Peck Peck*  
**VANISE**

The new silk hosiery of especially fine weave which combines  
luxurious appearance with durability that is guaranteed.

Black and all colors, \$1.00; \$1.35; \$1.85 and \$2.50

SELECTIONS GLADLY SENT ON APPROVAL

**PECK & PECK**  
EXCLUSIVE HOSIERY

448 Fifth Avenue at 39th Street  
586 Fifth Avenue at 47th Street  
NEW YORK CITY



### Model 947

*A recent conception reflecting the graceful curved waist, slightly higher bust and pretty, flat back.*

*In broche at \$8.*

*Same model in white coutil at \$5.*



## A Dainty Vacation Requisite

With the coming of the warmer months one naturally thinks of the vacation, and this suggests a new and different sort of wardrobe.

Perhaps the most essential part, at least of the intimate apparel, is the *corset*. Whether touring, at the beach, mountains, golfing or yachting, your comfort, style and figure lines must be perfection. In

## Bon Ton CORSETS

your every need has been anticipated, resulting in a wonderful array of models each designed to lend distinctive charm to the figure intended.

The BON TON are *quality* corsets fashioned from the finest materials, all the new tones, richly trimmed, and scientifically made and boned to permanently retain their shape. *Make it a point to see these new models now and be fitted by the corsetiere.*

## Ask YOUR Dealer

From \$3 up to \$25

*REMEMBER—It pays YOU to buy corsets that are trade marked and nationally advertised because they are sold at uniform prices and YOUR satisfaction is guaranteed.*

ROYAL WORCESTER CORSET CO., Manufacturers, Worcester, Mass.

Also Makers of the famous ROYAL WORCESTER corsets at \$1 to \$3



# TOILET ARTICLES

MODERATE FOR INCOMES

## Every Woman

is entitled to the luxury of Toilet Accessories—they are an absolute necessity. Some use only the imported kind, but the woman of discretion uses the best.



## Bathasweet

A Bath Luxury at Small Cost—softens the water. Makes the bath invigorating and refreshing. Think! For One Penny A Bath in Perfume.



## Solace

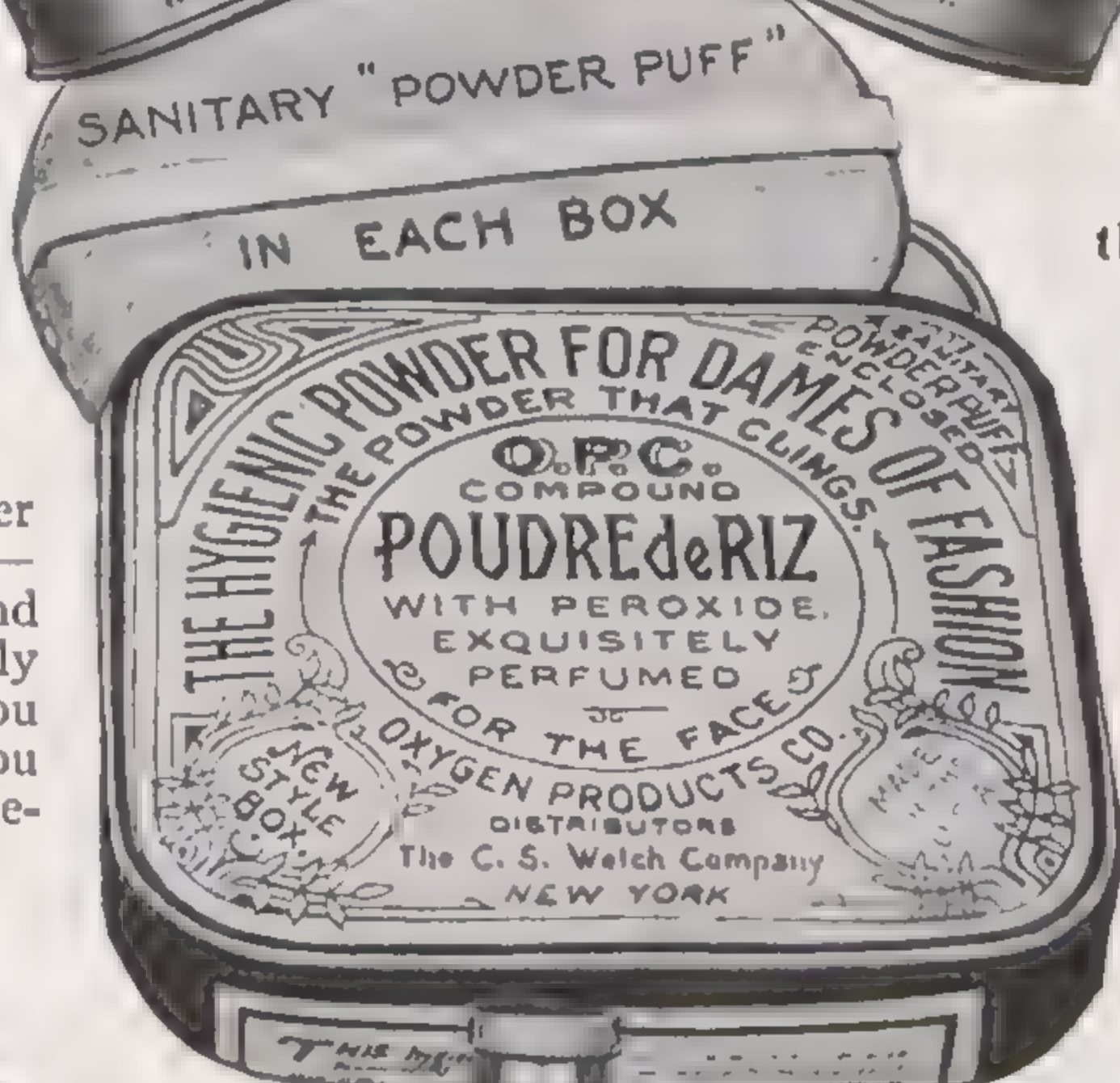
Makes a tight shoe walk easy. So easy—may be a smaller size will do. Rests tired, tender and burning feet.

25 Baths 25¢



## Quiz

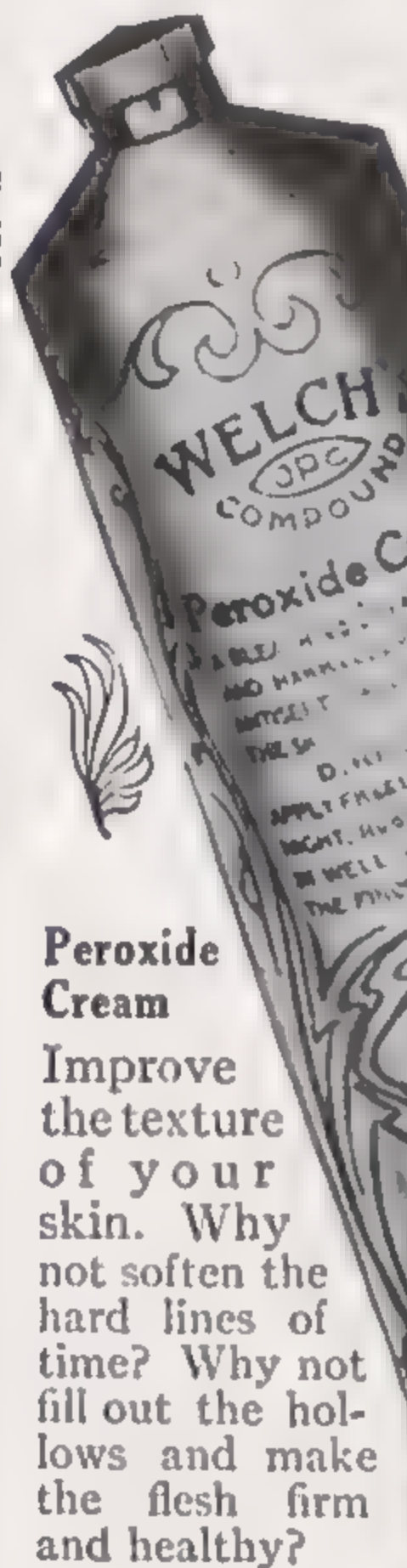
A perfect deodorant for particular women, harmless and effective and does not soil or discolor the lingerie.



## Poudre de Riz

"The powder that clings"—so perfect and so delightfully perfumed you will wish you had used it before.

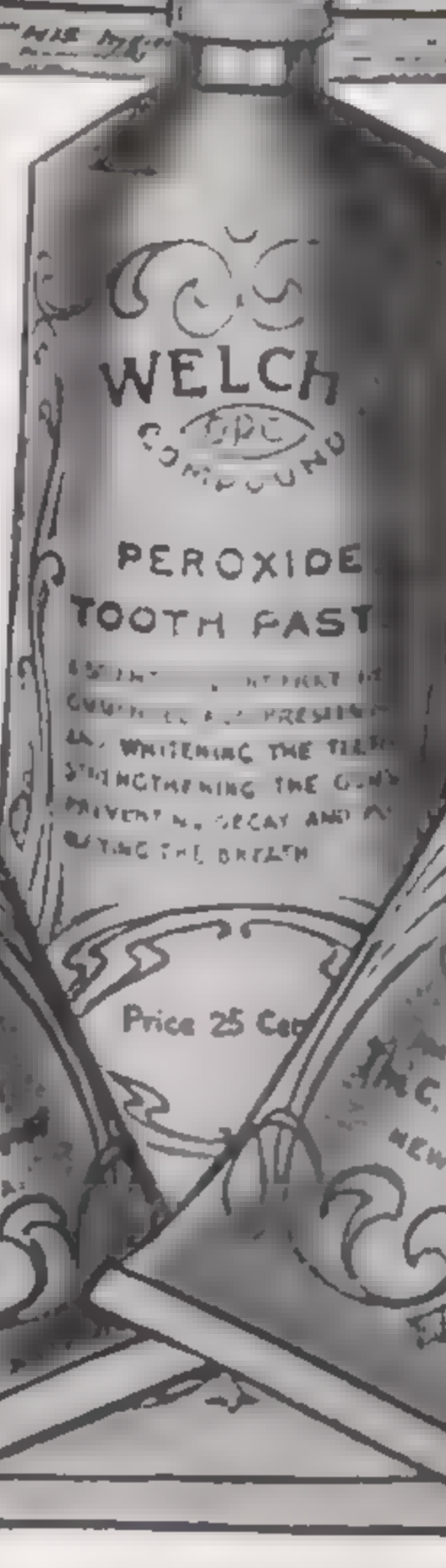
4 Shades  
White  
Flesh  
Pink  
Brunette



## Peroxide Cream

Improve the texture of your skin. Why not soften the hard lines of time? Why not fill out the hollows and make the flesh firm and healthy?

Do not wait for decay, prevent it.



Have clean, healthy, well-polished teeth.



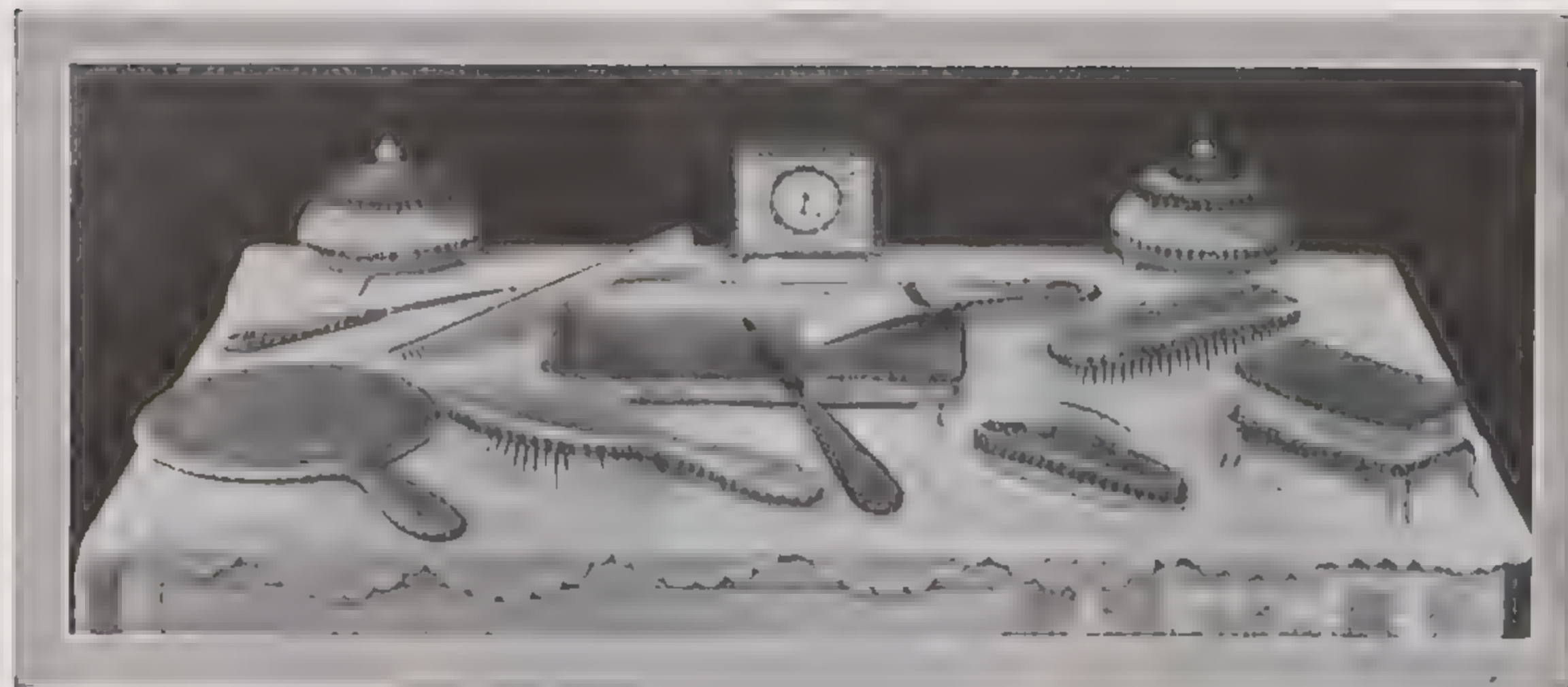
## Cold Cream

Protect your face from wind-chap when motoring, and from sunburn and tan when at the seashore or in the mountains. Use the clean, sanitary way—the tube way—our way.

THESE TOILET ARTICLES  
Are recommended as having unusual merit.

Sold in all good shops, drug and department stores,  
or mailed direct on receipt of price, 25c. each.

The C. S. WELCH CO., New York, U. S. A.



Gold galloon and damask have been applied with a simplicity that brings out the beauty of the material in a set of toilette requisites for summer use

## ON HER DRESSING-TABLE

ON her dressing-table this summer is found not the gold and silverware of winter but a complete set of toilet requisites covered with silk damask or cretonne. In the set illustrated on this page the galloon and damask have been applied with a simplicity which shows to advantage the beauty of the materials and makes their utilization in numbers possible. The articles reading from left to right and beginning at the back of the dressing-table are priced: powder box, celluloid-lined, \$3.25; clock, \$4.25; hair receiver, celluloid-lined, \$3.25; buttonhook, 85 cents; comb, 65 cents; tray, \$3; nail file, 85 cents; shoe horn, 75 cents; clothes brush, \$2.25; mirror, \$3.50; hair brush, \$3.50; nail buffer, \$1.75; and jewel box, \$2.75. As it is not necessary to buy the entire set, a few pieces may grace the dressing-table effectively, in combination with silver requisites. The damask comes in tones of light rose, Du Barry red, French blue, gold, lavender, and light green, or the articles may be made to order in cretonnes to match any room. The cretonne covered articles are apt to be less expensive.

The modern low-boy of the summer home is illustrated on this page in the combination cabinet of white or cream enamel upholstered in attractive cretonne. Instead of the usual three or four tiers of long drawers, the upper half is divided into a hat-box and two small drawers for the odds and ends which are a bane to every woman. The chest measures 36 inches high, 20 inches wide, and 30 inches long, and costs \$24.50.

## A LAVENDER CREAM

The refreshing, cleanly odor of the lavender flower has been incorporated into a new cream, which has as purpose the retaining of nature's special gift to woman—a beautiful complexion. This

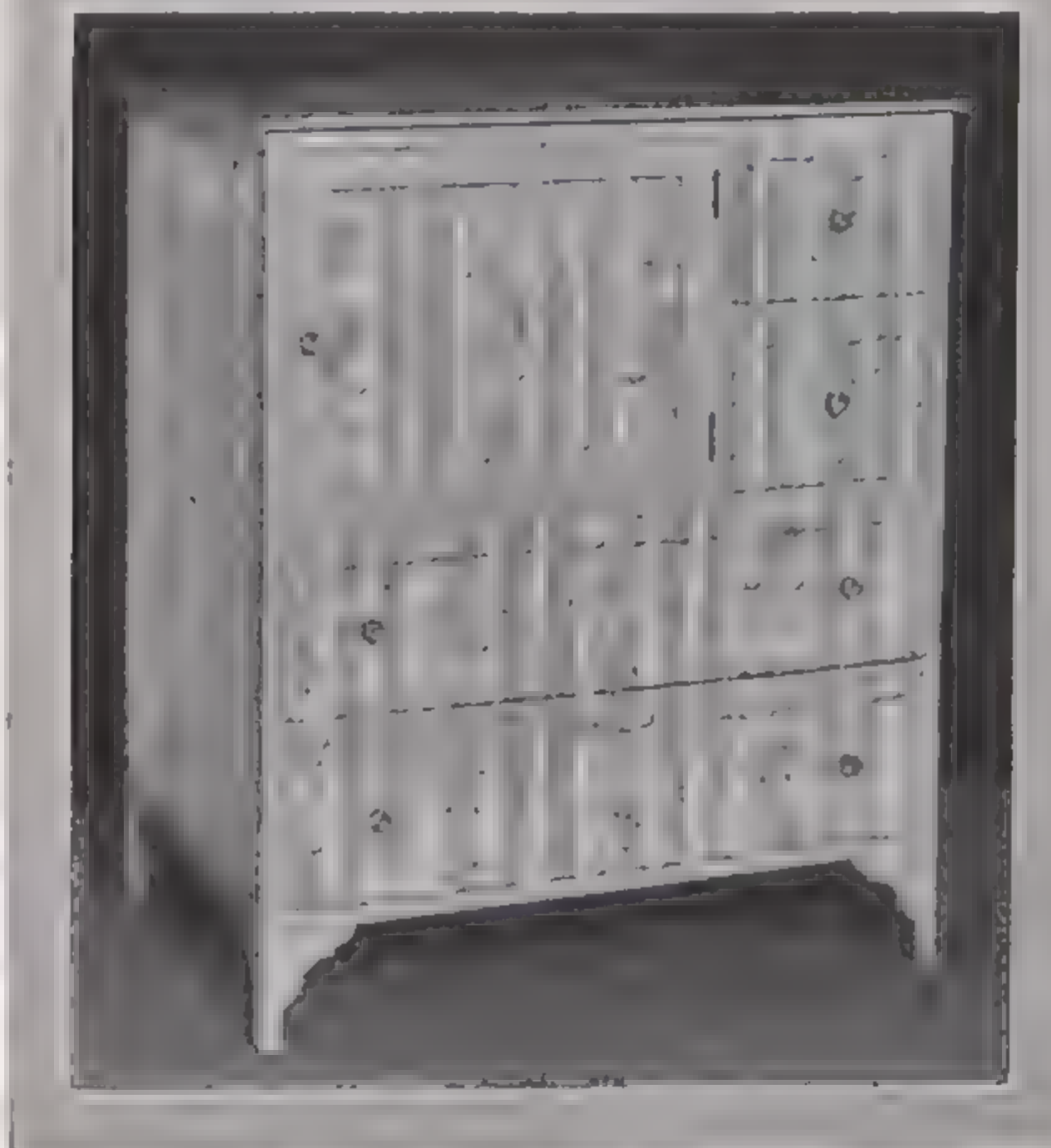
cream together with the lavender astringent which accompanies it has already found favor in London. The ingredients in both are calculated to promote skin healthiness and to allay the effects of wind and sun. Should a patron purchase a \$6 jar, the cream may, if she so wishes, be perfumed with her favorite extract instead of the lavender oil. The cream may be bought in 35 cent tubes, and in jars which cost 75 cents, \$1.25, and \$2 each. The astringent is priced at \$1 and \$2 a bottle.

## A SELF-GENERATING ELECTRIC BRUSH

For the modern woman who appreciates the value of electricity as an adjunct to the toilet, there has been invented a really remarkable brush which is entirely self-containing, generates its own current, and is absolutely independent of batteries or any other electrical connection. In appearance this device is that of an ordinary ebony hair brush with a small non-corroding nickel box fastened to the back and a thumb-lever near the handle. Nor is it made heavier by its compact mechanism. The generating power is inexhaustible. It lasts as long as the mechanism lasts, and the mechanism requires no attention nor oiling.

It is very simple to operate. As the brush is passed over the head or any part of the body the thumb works the lever to and fro, which causes the multiple-gear wheels within, which are attached to the armature, to spin at the approximate rate of three thousand revolutions a minute. In this way the current is produced and flows through the wire bristles to the object with which they come in contact. It must be remembered that a circuit must always be formed. If the brush is held in the right hand, and the left hand or the scalp or any part of the body touches the bristles the circuit is complete, but when a second person holds the brush in the right hand and applies the brush to the scalp of the first person, the circuit must be completed by the second person joining her left hand with a hand of the first person. As hair brush this device stimulates and cleanses scalp and hair; but it is also a vibrator. There is a socket for a small metal roller for massage, and a metal cap with a separate felt covering (to be moistened and applied directly to the skin) to bring a glow to the skin. The price is \$7, which includes the massage roller and the felt sponge applicator. The brushes are made with either fine or coarse bristles. Extra electrodes, which cost 75 cents each, may be ordered.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



Instead of tiers of long drawers, this low-boy has the upper half divided into a compartment for hats and two small drawers



# REDUCE YOUR FLESH

The safe and speedy way is to use  
**DR. JEANNE WALTER'S FAMOUS RUBBER GARMENTS**


**BUST REDUCER, \$5**

Made of Dr. Walter's famous flesh-reducing rubber, with coutil back. The reducing qualities of this garment are remarkable, at the same time, it gives added comfort and style.

**CORSAGE, \$20.00**

This garment can be worn comfortably under corset—reduces bust, hips and thigh. This illustration also shows chin reducer.

**Abdominal Reducer, \$6**

Covering the abdomen and stomach. Well provided with means to keep it in place.

**Eton Jacket, \$12.00**

Specially for reducing the bust and upper part of the body above the waist line.

**BRASSIERE \$6.00**

The real flesh-reducing brassiere, with coutil back. Extended reducing-rubber front—covering the bust and under the bust where in many cases the superfluous fat has accumulated.

**THESE** garments are made to cover the entire body or any part. The results from their use are quick, and they are absolutely harmless, being endorsed by leading physicians.

The corsage shown in the second cut above can be worn under your corsets all day without the slightest discomfort. *Neck and chin reducer \$3; chin reducer only \$2. Frown band and wrinkle eradicator \$2.00.*

Send for illustrated Literature

**DR. JEANNE WALTER** Inventor and Patentee Dept. A, 45 West 34th St., New York



## Blackheads *are a confession*

of the use of the wrong method of cleansing for that type of skin that is subject to this disfiguring trouble.

The following Woodbury treatment will keep such a skin free from blackheads.

Apply hot cloths to the face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with clear hot water, then with cold—the colder the better. If possible, rub your face for a few minutes with a lump of ice. Dry the skin carefully.

Do not expect to get the desired result by using this treatment for a time and then neglecting it. But

make it a daily habit and it *will* give you the clear, attractive skin that the *steady* use of Woodbury's always brings.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this treatment. Get a cake today. It is for sale by dealers everywhere throughout the United States and Canada.

*Write today for sample—For 4c we will send a "week's size" cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., 907 Spring Grove Ave., Cincinnati, O. In Canada, address The Andrew Jergens Co., Ltd., 907 Sherbrooke Street, Perth, Ontario.*



## When Your Face and Hands are **SUNBURNED**

the skin is inflamed, sore and painful, and should never be rudely touched, or rubbed—simply moisten a soft handkerchief or some absorbent cotton with

### *Hinds* Honey and *Cream* Almond

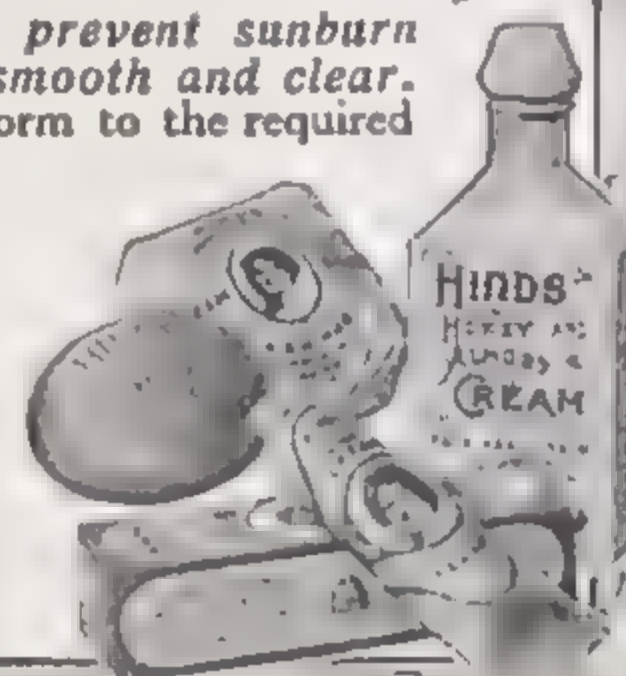
and gently, *very gently*, apply it to the injured surface; let it remain a few minutes and repeat at intervals, or, if possible, keep the skin covered for an hour or longer. The effect is refreshing, cooling—usually it heals over night. To prevent sunburn apply the cream before and after exposure. It keeps the skin soft, smooth and clear. It is guaranteed to contain all its advertised ingredients, and to conform to the required standard of purity and quality.

Selling everywhere, or postpaid by us on receipt of price. Hinds Cream in bottles, 50c; Hinds Cold Cream in tubes, 25c.

Do not take a substitute; there are dealers in every town who will gladly sell you Hinds Cream without attempting to substitute.

Samples of Cream will be sent for 2c stamp to pay postage  
**A. S. HINDS, 262 West St., Portland, Maine**

You should try HINDS Honey and Almond Cream SOAP. Highly refined, delightfully fragrant and beneficial. 25c. postpaid. No soap samples.





## The Final Test in Beauty Culture

SINCE time immemorial women have striven after beauty. Those who were naturally beautiful strove to maintain their beauty; those less fortunate strove to become beautiful. What more natural?

Also, since the beginning of time there have been beauty doctors, culturers, and those who professed to be such. Until recent years, however, they were mostly charlatans—without an iota of scientific knowledge.

But even now, how are you to know one from the other?

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## WHAT THEY READ

THAT which comes to us as "the new poetry movement" is interesting, but few, except its small group of partisans, will think that it has as yet proved itself important. So far as form goes, it is not new, since Mr. Aldington, Mr. Fletcher, and the rest, write their *vers libre* somewhat as Whitman wrote his, with the natural development, improvement, and variation to be expected of those who come fifty years after that great master, the most original force in American poetry. John Milton himself was a bit of an "imagist," and what of Arnold's "Sohrab and Rustum" and "The Strayed Reveller?" If anybody ever wrote *vers libre* it was Shakespeare, in his later period. In spirit, in the conception of what is poetry, the imagists differ from Whitman and from such writers of *vers libre* as Arthur Stringer, whose "Open Water" is the most notable volume of American poetry in a long while. The imagists not only do not believe that poetry should enforce a moral, embody the aspirations of nations, or tell a story, they apparently believe that it should reflect the mood of a moment, present a picture of sea, sky, wood, or mountain, always in relation to a poet's emotions, or convey the poet's conception of life, its beauty, horror, or significance, in lines craftily wrought to suggest sense by sound. All this expresses a proper office of poetry, though not its sole office, and the imagists have accomplished such things sometimes with the rarest charm of line and the finest effect of imagination. The imagists rightly insist that a poet is not to be judged by detached passages, by his "quotability," but what imagist can show a passage like this amazing sea picture of Whitman's?

*The sky o'erarches here, we feel the undulating deck beneath our feet,  
We feel the long pulsation, ebb and flow of endless motion,  
The tones of unseen mystery, the vague and vast suggestions of the briny world, the liquid flowing syllables,  
The perfume, the faint creaking of the coraage, the melancholy rhythm,  
The boundless vista and the horizon jar and dim are all here,  
And this is ocean's poem.*

By the very terms of their conception, the imagists narrow the scope of their art. In the two volumes of that verse just issued from the press, one finds nothing noble or heroic, no naive expression of human passion or human sympathy. If one wishes a patriotic song to move a nation to its depths one must not go to the imagists. They can give many beautiful things, for which we should be thankful, but they voluntarily forswear the high, and the heroic.

SOME IMAGIST POETS, AN ANTHOLOGY, presents selected works by seven writers who belong to the new school of versifiers that has attracted considerable

attention for several years past. A little over a year ago there appeared a very small volume, called "Des Imagistes," which contained examples selected by an editor from the writings of those represented in this new volume, and of others. This time, each poet has dictated which of his poems shall appear in the collection, but choice has been limited by the stipulation, perhaps of the publisher, perhaps from considerations of copyright, that nothing that had appeared in book form should be included. On the whole, the collection, though larger than that in the former volume, is not of so high a character.

Mr. Aldington's long "Childhood" is certainly neither lovely nor interesting, and that poem leads the volume. His "Poplar," "Round Pond," and "Lemures" represent him better. H. D.'s "The Pool" and "The Garden" are extreme examples of the new poetry, and are unlikely to please any but the initiated. John Gould Fletcher's "Blue Symphony" has much beauty, but his "London Excursion" is tiresome in spite of picturesque passages. F. S. Flint's "Fragment" is one of the best things in the collection, but his other contributions are for the faithful only. D. H. Lawrence has far more passion than most of his fellows permit themselves to express. "The Mowers" has real stuff in it of a genuinely moving kind. Mr. Lawrence's little bit entitled "Green" seems but a poor fancy, which belittles great things by comparing them to small. Miss Amy Lowell has nothing in this volume equaling her contribution to the other, though her "Venus Transiens" has charm. (Boston: Houghton Mifflin Company, 75 cents net.)

JAPANESE LYRICS, translated by LAFCADIO HEARN, contains some hundreds of tiny poems gleaned from the writings of the man who began by loving, and ended by hating, the fascinating folk of Japan. By a somewhat violent inclusion, this volume appears in The New Poetry Series. Many of these lyrics are translated into an extremely simple and agreeable prose, while others appear in unrimed *vers libre*, carefully phrased and musically stressed.

A good deal of the book is rather hard for the occidental mind to grasp sympathetically. The children's verses, however, are sweet and charming, and had they been put into the familiar rimed form of our nursery songs, they would have delighted both young and old. As to the "goblin poetry," it is full of that gruesome imagination characteristic of the orientals, and characteristic, also, of primitive people. "The Stiff-leg Chase de Nigger, an' de Nigger Chase de Bar," is a crude bit of African goblin poetry, not remotely related to the finer superstitious verse of Japan. Mr. Hearn admits in a delightfully written bit of prose

(Continued on page 70)



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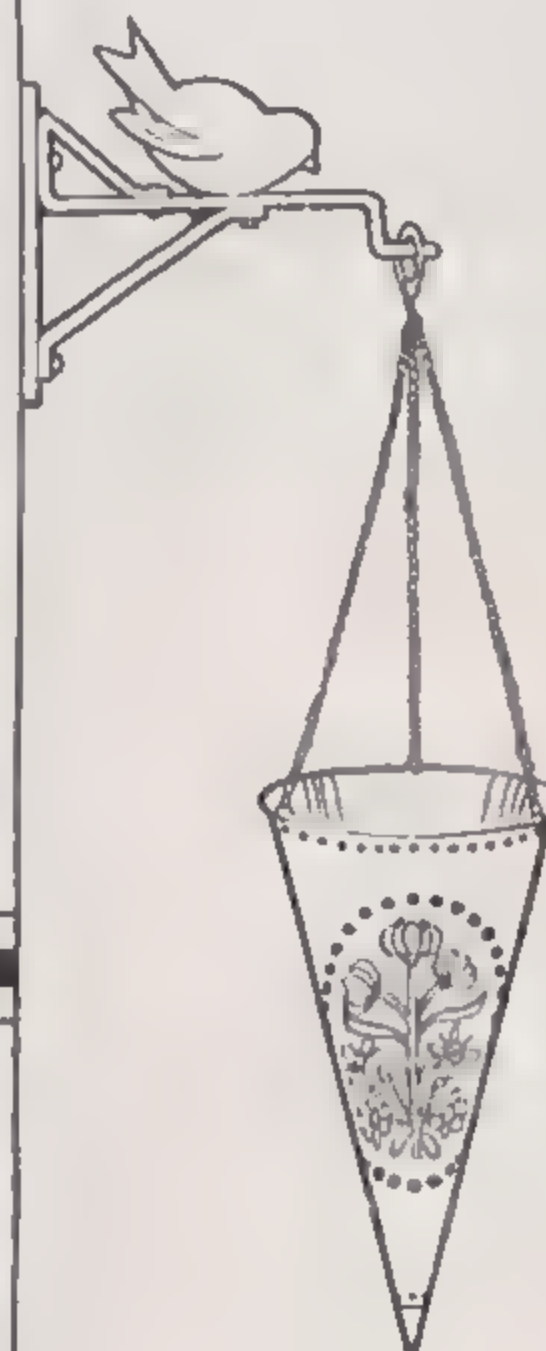


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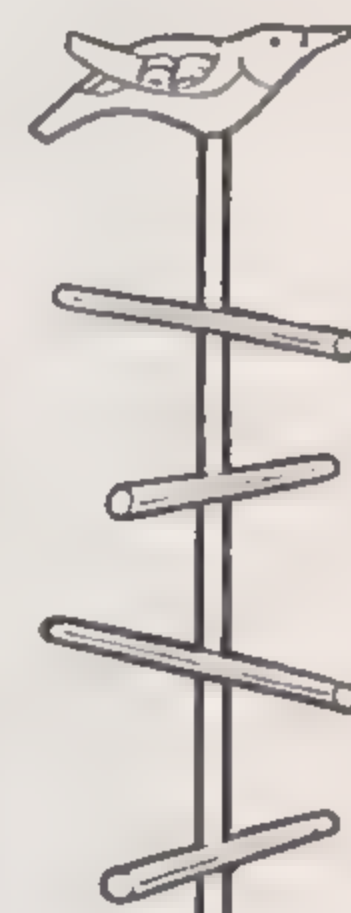
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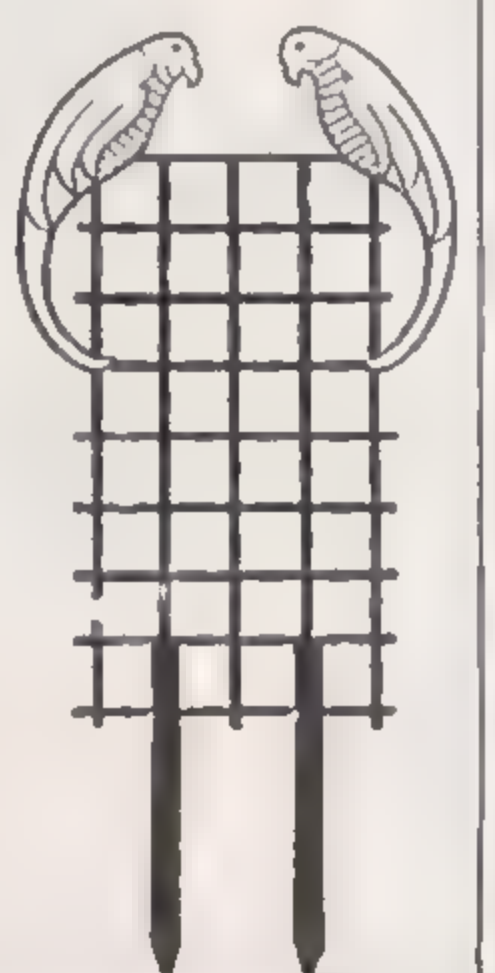


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## WHAT THEY READ

(Continued from page 68)

that the poems entitled "The River of Heaven," going back to the eighth century, are likely to be unattractive to us of the west. (Boston: Houghton Mifflin Company, 75 cents net.)

**IRRADIATIONS, SAND AND SPRAY**, by JOHN GOULD FLETCHER, a volume in the New Poetry Series, has a preface by the author setting forth his theory of poetry, with his preference for irregular meters, his notion of marrying sense and sound, and his recognition of rime as a proper, though not necessary, concomitant of good verse. It would have been in better taste had Mr. Fletcher left out the names of Kipling and Masfield, whom he mentions slightly, for much that Mr. Kipling has written is far more important as poetry than anything in this volume, and some of Mr. Masfield's work by virtue of its feeling touches a higher plane than Mr. Fletcher's.

All this, however, is not to say that this volume lacks great interest for the lover of poetry. Mr. Fletcher is seeking new modes of self-expression, and all who remember the senseless howl of derision that met Whitman's poetry should be chary of dismissing an attempt because it is new. There are lovely impressionistic bits in these poems, and there is genuine poetic music. One feels the spirit of a rainy day in the opening poem. How exquisite is this:

*Heavy golden pennons—a pomp of solemn gardens  
Half hidden under the liquid veil of spring:  
Far trumpets like a vague rout of faded roses  
Burst 'gainst the wet green silence of distant forests.*

Some of the best of these poems are Nos. XII, a piece of perfection, exquisite in every line and word, XXIII, XXV, with its vivid powerful sketch of the hapless night walker in city streets, XXVI, XXXII, a light, rich, sunlight fancy, and XXXIV. The long "Sea Symphony" has many beautiful passages. Here is one of the shorter things:

*The clouds pass  
Over the polished mirror of the sky;  
The clouds pass, puffs of grey,  
There is no star.*

*The clouds pass slowly;  
Suddenly a disengaged star flashes.  
The night is cold and the clouds  
Roll slowly over the sky.*

(Boston: Houghton Mifflin Company, 75 cents net.)

**POEMS OF EMILE VERHAEREN**, selected and rendered into English by Alma Strettell, is the most notable collection of verse by any continental poet recently given to the English-reading public. The work of the translator is ably, and no doubt faithfully, done, but the reader who apprehends dimly through the baffling veil of translation the imagination, the beauty, the sublimity of the original, can not fail of an impatient wish to have the very words of the poet himself.

Verhaeren, now a man past his middle fifties, was, and remains, a leader in the Belgian poetic awakening of thirty years ago. He has passed through several spiritual phases, to reach at length a con-

dition of mystic serenity filled with goodwill toward all mankind. These several phases are represented in this collection. Something very like pessimism runs through the earlier poems, which are rich in imagination, and full of the characteristic life of the Belgian peasantry.

Some of the best of these poems are those entitled "Rain," "The Silence," "The Bell-ringer," "Snow," and "The Rope-maker." The last named, in particular, is distinguished by a highly imaginative symbolism. The four poems from the volume entitled "Les Heures Claires" are delicious love verses marked by extreme purity of feeling and a glorious optimism. Of the next six poems, three each from separate volumes, "The Garden" is the best of the first volume, while it is difficult to choose a favorite from the three that close the book.

They are all full of a noble idealism. The first of them, entitled "The Glory of the Heavens," touches the sublime, and is hardly to be paralleled in that quality short of Milton's noblest passages, Dertzhaven's glorious "Ode to God," or George Russell's "Mystic Splendors." Several of the poems in this collection open with a triumphant lyric movement suggestive of the opening line in one or another of Shakespeare's finest sonnets. This is indeed a volume of verse meriting

the best attention, and the most entire praise.

(New York: John Lane Company, \$1 net.)

### THE STAGE IN BOOK FORM

**FAIRYLAND, AN OPERA IN THREE ACTS**, by BRIAN HOOKER, boldly urges a pure idealism in a succession of highly symbolistic scenes enacted by dramatis personæ having an outward realism. The time is somewhat indefinitely the thirteenth century; perhaps it might better have been the twelfth, and the place "a hill country in Central Europe," so that the geography of the opera is as uncertain as the chronology. As a matter of fact, the whole scene is the world symbolically presented, and three great phases of human life are thus dealt with—the life of ambition, the life of cloistered religion, and the life of pure wedded love and universal goodwill. Fairyland is all about us if we have the imagination and feeling to realize it, and even the common folk are fairies in crude disguise.

Mr. Hooker wrote this libretto and Mr. Gilbert Parker the music to it, and the opera won the \$10,000 prize offered last year for the best American opera. These two, it will be remembered, collaborated on the opera "Mona," which several years ago won the \$10,000 prize offered then for the best American opera. This opera is to be given this summer at the Panama-Pacific Exposition.

In the writing of his libretto, the author has regard to the large and significant effects, rather than to beauty of line, and, of course, the wedding of speeches and songs to music is made a matter of the first importance. The employment of recurrent airs to knit the whole together is a noticeable Wagnerian resource of the opera. Of course an operatic libretto seldom reads well "in the closet." Mr. Hooker's libretto, however, is genuinely

(Continued on page 72)



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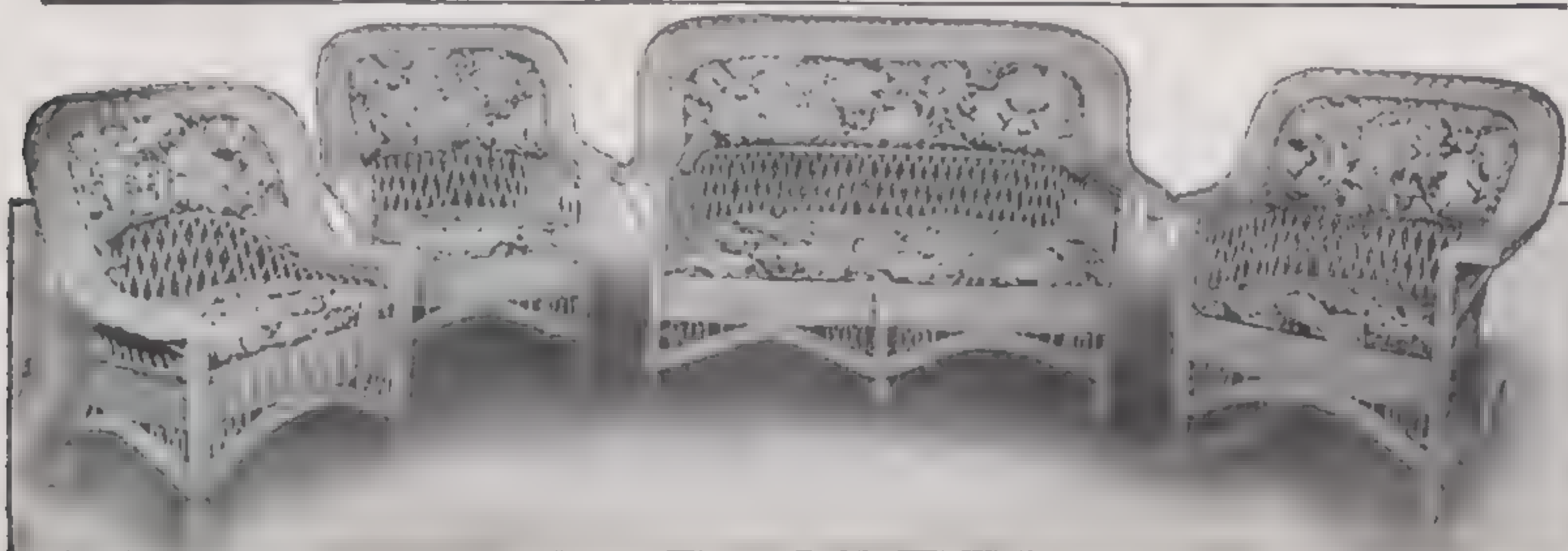
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## WHAT THEY READ

(Continued from page 70)

poetic, not only in conception and feeling, but in form. It has few "purple patches," as our British friends like to say, and it often lacks the highest felicity of phrase, but it has moments of genuine passion.

Rosamond's chief speech, in the middle of the second act, is the finest long passage in the opera, though Auburn has also a noble speech in the same act. The interest of this act is genuinely stirring. As to the songs, they lack the inspiring lift of the great lyrics, but the fairies' song on pages fifty-one and fifty-two, and the chorus on page fifty-eight have marked poetic quality. After all, however, the charm of the opera lies in the spirit of its ensemble, and that lives up to the title "Fairyland." Mr. Hooker's stage directions are what he would call "practicable," and thus at times a little puzzling to those who have never been behind the stage. It seems a mistake to use the word "danger" in its archaic meaning of "power." Most who meet with the word in Shakespeare miss its meaning, for how many go to the notes? (New Haven: The Yale University Press, \$1 net.)



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Mr. Granville Barker presented "The Man Who Married a Dumb Wife" in New York this winter

**THE MAN WHO MARRIED A DUMB WIFE**, by ANATOLE FRANCE, is a comedy in the style of three hundred years ago, done with the author's exquisite certainty of touch and delicious humor, but without his accustomed subtlety, since that would have been out of keeping with the pretended date of the play. M. France obtained the hint for his little masterpiece from a passage in Rabelais, and it was originally written for the amusement of a group of Rabelaisians, though it soon found its way to the public boards.

The unhappy husband in this comedy is a French judge belonging to the period when men bought judicial appointments and recouped themselves by means of gifts from suitors, a practise defended after a fashion by a recent writer on French politics and social life. His Honor, who is looking on all sides for profits but who makes an outward pretense of judicial fairness, marries a young and pretty woman who is absolutely dumb, though not deaf. At his desire a doctor, a surgeon, and an apothecary, partners for the robbery of patients, cure the wife of her dumbness, and she at once proves an interminable talker. The fun thereafter lies in the maddening activity of her tongue, against which the judge takes refuge in deafness, procured for him by the precious three who had loosed the woman's tongue. In the end, everybody goes mad, and the curtain drops on a stage full of screaming, struggling, and biting madmen. Dr. Curtis Hidden Page has done the translation with discriminating taste. (New York: John Lane Company, 75 cents net.)

**THE THEATRE OF IDEAS**, by HENRY ARTHUR JONES, contains a preface almost worthy of Shaw, a burlesque allegory that gives title to the volume, and three one-act plays. Mr. Jones takes the world into his confidence in the preface, and tells how he has always, after the successful production of a few plays that please the public and fill his pocket, written and produced a play to please himself, with the result that he has

dropped a considerable part of his recent winnings. He instances occasions of this kind with names and dates.

The several things in this book, one is permitted to gather, are the kind of thing that Mr. Jones would like always to write. If that is true, his readers are likely to be well content that he does not often have opportunity or excuse to write anything so dull and unpleasant as his burlesque allegory. It is not very funny, nor is it very effective in its assaults on the several abuses at which it is aimed, while it is positively malicious in its attack on the equal suffrage movement. How painful it is to contemplate what clever men can do when they step a

little outside their own province! As to the playlets, one of them is a characteristically well executed tragic-comedy, another is an amusing, though not brilliant, comedy bordering at times upon farce, and the third is a deeply moving little tragedy, hardly to be read without tears. (New York: George H. Doran Company, \$1 net.)

#### A NOVEL OR TWO

**MUSHROOM TOWN**, by OLIVER ONIONS, tells the tale of a quiet Welsh country place turned into a popular resort. Mr. Onions has enriched his story with a wealth of local colors, so that it is a

succession of brilliantly executed pictures. There is a love romance, of course, that of the man who builds Mushroom Town and of the gypsy girl whose native sweetness calls him almost irresistibly. When the huge ferris-wheel in which he and his prattling affianced bride are seated stops as they find themselves high in air, and seems likely to remain motionless all night, he suddenly makes excuse to leave the girl alone in the cab and climb to another, upon the pretense of an impropriety in their being thus together. As he clammers cautiously among the cold iron members of the huge mechanism, he suddenly realizes that his delicacy has been merely a pretense, that behind it lies the call of the deserted gypsy girl. That perilous climb by night is one of the best things in a book containing many good things, a book, however, which sounds the local note a little too insistently, and thus incurs the reproach of tedium. (New York: George H. Doran Company, \$1.25 net.)

**THE COCOON, A REST CURE COMEDY**, by RUTH McENERY STUART, proves how much can be made out of little by a clever woman with a quick eye and a sense of humor. The scene of this little comedy is a sanitarium in Virginia. One of the patients, a lively young married woman, tells the story partly in letters to her husband, partly in the private diary which she permits the reader to examine. There are several curious characters among the patients, and these furnish much of the fun, while the narrator herself, evidently a charming person with golden hair, proves extremely attractive to the male patients. Finally, the narrator is betrayed into painful suspicions of her husband's faithfulness, and her unhappiness and jealousy are not dispelled until the end of the volume. Mrs. Stuart has done her little comedy with taste and spirit. It seems to contain hints for an amusing play. (New York: Hearst's International Library Co., Inc., \$1 net.)



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Also Baked Without the Sauce

10, 15 and 20 Cents Per Can

The nutrition in Van Camp's—600 units per pound—is almost the same as lean beef.

Baked as we bake them—in modern steam ovens—they are easy to digest. And they come out whole and mealy.

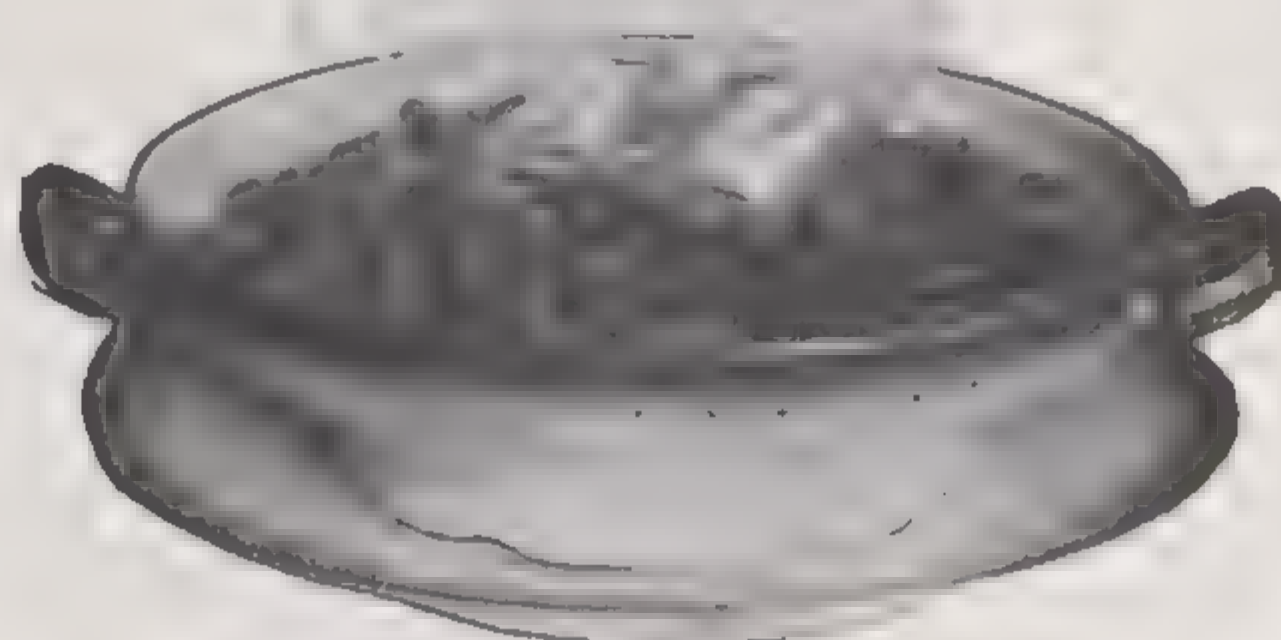
The unique sauce we bake into them gives them tang and zest. It has changed a homely dish to a delicacy. It has made it popular with men.

This summer find out Van Camp's. The name "Baked Beans" gives slight conception of it, for our chefs have brought the dish to perfection. In no other kitchen are Beans baked like Van Camp's.

You will serve it five times, probably, where you served the old-style once. And each time means a meal hearty and complete, with only a moment's effort.

Please order before you forget.

Buy a can of Van Camp's Beans to try. If you do not find them the best you ever ate, your grocer will refund your money.



(380)

A perfect face is a woman's greatest charm, and every woman is responsible for her own complexion.

Those who have traveled in Europe need no introduction to



TRADE MARK

## BEATRICE CRÈME

For over twelve years it has been used by European nobility and gentry—it is the most perfect and beneficial crème ever imported.

Beatrice Crème is a skin tightener, that builds up the tissues without inviting wrinkles—it keeps the complexion foundation in splendid condition. As a safeguard against sunburn, rain, wind, smoke and freckles there is nothing better than

## BEATRICE CRÈME

A prominent New York woman writes:

"A few trials of your 'Beatrice Crème' has convinced me that this preparation is far superior to any of the creams I have tried. In a short time one perceives surprising results. I shall gladly recommend it to my friends."

Sold only in Pure Porcelain Pots, with trade mark fired on the china, in three sizes—\$1.00—\$2.00—\$3.00. At your dealer's, or direct by mail postpaid.

Generous sample pot, 25c

Write for dainty book—"The Face Beautiful"—on the care of the complexion.

**SOCIETY SPECIALTY CO.**

Importers-Distributors

175 Fifth Ave., Dept. V., New York City

To the trade—Price lists on application

## The Provident Hostess

always has her store room well stocked with fresh, wholesome, delicious GENESEO JAM KITCHEN products.

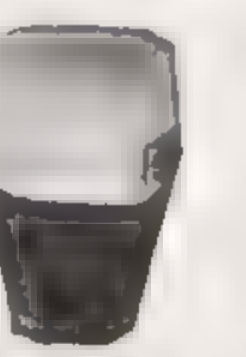
## GENESEO JAM KITCHEN PRODUCTS



Jams and Marma-lades in Globe Jars—Strawberry, Raspberry, Orange, Plum, Grape, Peach, etc., \$3.50 per doz. 11 ounce jars.



Brandied Peaches, \$1.50 each, or \$18.00 per doz.



Corn-bell shaped preserves filled with delicious Currant, Quince, Grape, Strawberry Jelly, etc., \$3.50 per doz.

Fashionable Americans, like their grand parents, now live in the country and like their forbears, they should always have a well-stocked larder.

Buy GENESEO JAM by the case (assorted styles) and be ready to meet the tastes of family and of guests. Sold by leading grocers or sent direct from

**THE GENESEO JAM KITCHEN**  
**Miss ELLEN H. NORTH**  
Proprietor

GENESEO

at

NEW YORK





## For A Thé Dansant

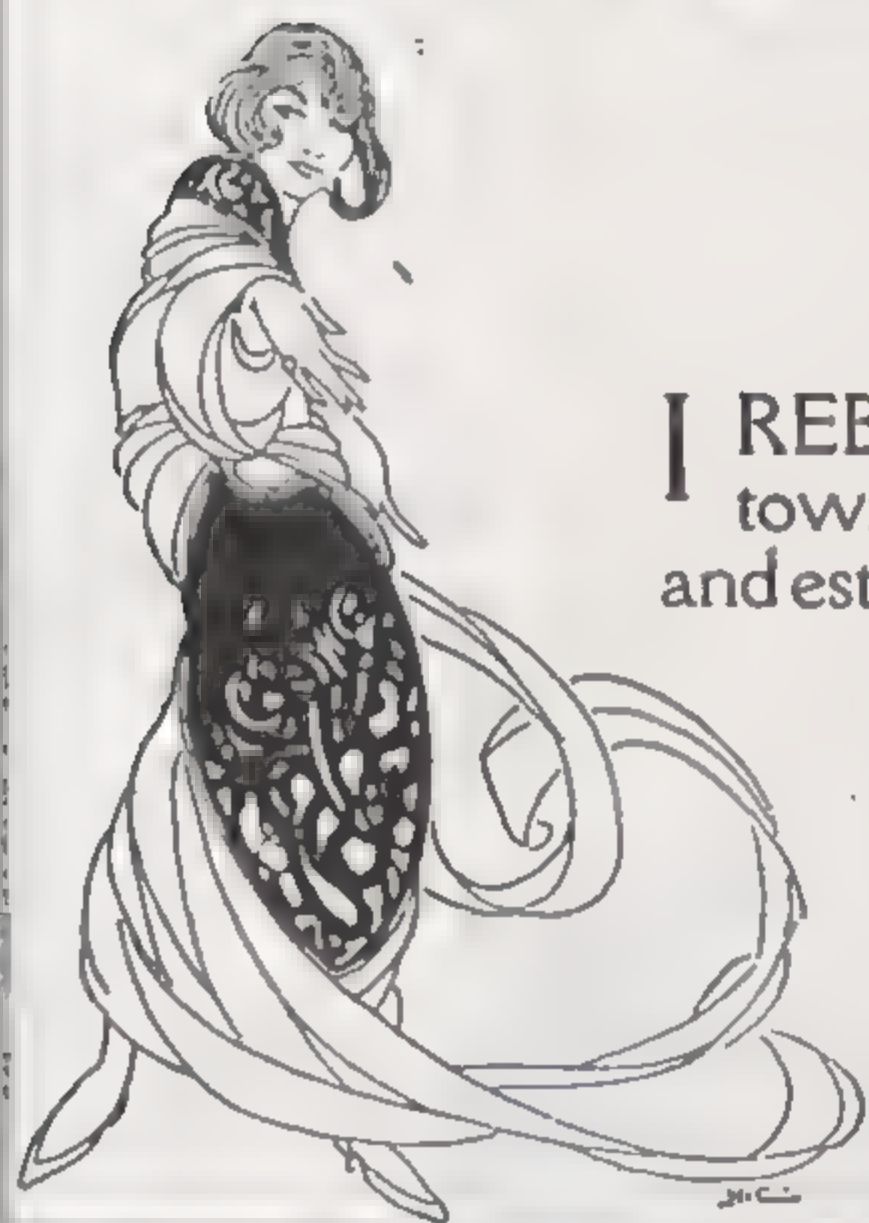
Dean's Cakes, Pastries, Candies, Etc.  
will be sent EXPRESS PREPAID  
during the summer months

An illustrated booklet.  
"Summer Suggestions"  
fully describing the cakes,  
delivery limits, etc. will  
be sent free on request

**Dean's**  
628 Fifth Ave.  
NEW YORK

Established 1839

## A Rebuilder of Gowns



A GOWN remodeled by me means a creation that is up-to-date in every detail, with all the chic and line of the latest Parisian ideas.

I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

Artistic dresses, made to order only, for all occasions. Your materials accepted when desired.

Perfect  
Workman-  
ship

**Homer**

Reasonable  
Prices

11½ WEST 37th STREET

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## ANDREW ALEXANDER 548 FIFTH AVENUE NEW YORK



Four unusual summer shoes—  
light, cool and cool looking.

The smart oxford illustrated, in sand-color linen, trimmed with olive kid, is \$7.50. A pump in ivory-colored kid at \$6 is extremely attractive. Equally so are others in combinations of blue and white, or gray and blue kid at \$7. Another charming pump in white calf with black and white checked quarters, is \$7.

Prompt deliveries  
postpaid to any resort  
or home address in America.

Inquiries Invited

## S O C I E T Y

### Births

#### NEW YORK

**Delafield.**—On May 26, to Mr. and Mrs. Joseph Livingston Delafield, a son.  
**Ingham.**—On May 24, to Mr. and Mrs. Winslow Brewster Ingham, a son.

#### WASHINGTON

**Cronan.**—On May 8, to Lieutenant and Mrs. William Pigott Cronan, a daughter.  
**McAdoo.**—On May 21, to Mr. and Mrs. William Gibbs McAdoo, a daughter.

### Deaths

#### NEW YORK

**Bates.**—On May 7, at sea, Lindon W. Bates, Jr.  
**Birney.**—On May 6, at the home of her daughter, Mrs. De Lancey Nicoll, Josephine Young Birney, widow of the late William G. Birney.  
**Ely.**—On May 23, at his residence, James R. Ely.  
**Fish.**—On May 25, at her country residence in Garrison, New York, Marian Graves Anthon Fish, wife of Mr. Stuyvesant Fish.  
**Hammond.**—On May 7, at sea, Mary Picton Stevens Hammond, wife of Mr. Ogden H. Hammond.  
**Powell.**—On May 22, at his residence, Wilson M. Powell.  
**Vanderbilt.**—On May 7, at sea, Alfred Gwynne Vanderbilt.

#### CHICAGO

**Farwell.**—On May 6, at her home, Marion Farwell.

### Engagements

#### NEW YORK

**Baker-Finch.**—Miss Mary Farquhar Baker, daughter of Mr. Stephen Baker, to Mr. Henry Le Roy Finch, son of Mr. Edward L. Finch.

**Bartlett-Phelps.**—Miss Eleanor Bartlett, daughter of Mr. John P. Bartlett, to Mr. Carter Phelps, son of Mr. George B. Phelps.  
**Merritt-Miller.**—Miss Gladys Merritt, daughter of Mr. I. J. Merritt, to Mr. C. Blackburn Miller, son of Mr. J. Blackburn Miller.

#### ATLANTA

**Ottley-McCarty.**—Miss Passie May Ottley, daughter of Mr. John King Ottley, to Mr. George Weyman McCarty, Jr.

#### BALTIMORE

**Downes-Bartlett.**—Miss Kathryn Downes, daughter of Mr. Joseph Downes, to Mr. Edward Lewis Bartlett, son of the late D. Lewis Bartlett.

#### BOSTON

**Church-deWindt.**—Miss Ruth Church, daughter of Mr. John H. C. Church, to Mr. Delano deWindt.

#### CHICAGO

**Anderson-ReQua.**—Miss Gladys Anderson, daughter of Bishop Charles P. Anderson, to Mr. Haven A. ReQua.

#### MINNEAPOLIS

**Trask-Mitchell.**—Miss Marion Trask, daughter of Mr. Eugene L. Trask, to Mr. Owen Mitchell.

#### PHILADELPHIA

**Barker-Wetherill.**—Miss Elizabeth H. Barker, daughter of Dr. T. Ridgway Barker, to the Reverend Doctor Francis Macomb Wetherill.

**Forsyth-Alexander.**—Miss Edith Forsyth, daughter of Mr. Charles S. Forsyth, to Mr. William Clarke Alexander, Jr.

**Laird-Myers.**—Miss Mary Hall Laird, daughter of Dr. Warren Powers Laird, to Mr. John Dashiell Myers, son of Mr. George M. Myers.

**Shaw-McMillan.**—Miss Enid Shaw, daughter of Mr. Leslie M. Shaw, to Mr. John McMillan.

**Snow-Paternotre.**—Miss Anna Le C. Snow, daughter of Mrs. Anna Le C. B. Snow, to Mr. Ferdinand T. Paternotre, of Brussels, Belgium.

**Wright-Coates.**—Miss Sybil Harrison Wright, daughter of the Reverend Harrison Wright, to Mr. Edward Osborne Coates.

### Weddings

#### NEW YORK

**Biddle-Duke.**—On June 16, at the residence of the bride's uncle, Mr. James B. Duke, in Somerville, New Jersey, Mr. Anthony J. Drexel Biddle, Jr., son of Mr. Anthony J. Drexel Biddle, and Miss Mary L. Duke, daughter of Mr. Benjamin N. Duke.

**Green-Townsend.**—On June 4, in Calvary Church, Mr. Horace Green, son of Mrs. George Walton Green, and Miss Eleanor Rodman Townsend, daughter of Mrs. James Rodman Townsend.

**Hunter-Oliphant.**—On June 19, in Trenton, New Jersey, Mr. Frank Hunter and Miss Elizabeth Elkins Oliphant, daughter of Mrs. Alexander Coulter Oliphant.

**Peters-Frew.**—On May 22, in the Presbyterian Church, at Hempstead, Mr. Ralph Peters, Jr., son of Mr. Ralph Peters, and Miss Helen Louise Frew, daughter of Mr. Walter E. Frew.

**Underwood-Dunning.**—On June 5, in Christ Church, at Warwick, Mr. Kennard Underwood, son of Mr. George Underwood, and Miss Elizabeth Belcher Dunning, daughter of Mrs. William Fullerton Dunning.

#### ATLANTA

**Kennedy-Thornton.**—On June 17, at the home of the bride, Mr. Alfred D. Kennedy and Miss Jane Thornton, daughter of Mrs. Albert E. Thornton.

#### BALTIMORE

**Kingsford-Hoffman.**—On June 10, in Trinity Church, Towson, Maryland, Mr. Irving Bowdoin Kingsford, son of Mr. Daniel B. Kingsford, and Miss Eliza Lawrence Hoffman, daughter of Mr. Richard Curzon Hoffman.

#### BOSTON

**Bacon-Norman.**—On June 5, in St. Peter's Church, Beverly, Massachusetts, Mr. Elliot C. Bacon, son of Mr. Robert Bacon, and Miss Hope Norman, daughter of Mr. Guy Norman.

**Morgan-Converse.**—On June 15, in St. Paul's Church, Dedham, Massachusetts, Mr. Junius Spencer Morgan, son of Mr. J. Pierpont Morgan, and Miss Louise Converse, daughter of Mr. Frederick S. Converse.

#### CHICAGO

**Ericson-Dawes.**—On June 5, Mr. Melville Ericson, son of Mr. Otto Ericson, and Miss Carolyn Dawes, daughter of Mr. Charles G. Dawes.

#### MINNEAPOLIS

**Baker-Robbins.**—On April 14, at the home of the bride's parents, Mr. Cary Forney Baker and Miss Dorothy Gillespie Robbins, daughter of Mr. John Bailey Robbins.

**McCoy-Belknap.**—On May 20, in St. Mark's Episcopal Church, Mr. Lawrence R. McCoy and Miss Helen Belknap, daughter of Mr. Austin L. Belknap.

#### PHILADELPHIA

**Rudderow-McIlvaine.**—On May 15, Mr. Thomas Wright Rudderow and Miss Katharine W. McIlvaine, daughter of Mrs. Henry C. McIlvaine.

**Torrey-Smith.**—On June 19, at the home of the bride, Dr. Robert G. Torrey and Miss Florence P. Smith, daughter of Dr. Robert Meade Smith.

**Wood-Smith.**—On June 17, Mr. Joseph Wood, Jr., and Miss Nancy Correy Smith, daughter of Mr. J. Somers Smith.

#### SAINT LOUIS

**Stevens-Bixby.**—On May 19, Mr. Ira A. Stevens and Miss Ruth Bixby, daughter of Mr. William K. Bixby.

#### SAINT PAUL

**Kennedy-Johnston.**—On June 5, Mr. Roger Sherman Kennedy, Jr., son of Mr. Roger S. Kennedy, and Miss Helen Johnston, daughter of Mr. Clarence H. Johnston.

**Laidley-McNair.**—On June 12, Mr. Robert Edward Laidley and Miss Marie Lillian McNair, sister of Mr. Harvey H. McNair.

#### WASHINGTON

**Stone-Stokes.**—On June 2, in Epiphany Church, Mr. R. King Stone, son of Mrs. T. Ritchie Stone, and Miss Madge Pickett Stokes, daughter of Mr. Sylvanus Stokes.

**Vought-Cofer.**—On June 17, in St. Paul's Church, Englewood, New Jersey, Mr. Donald Williams Vought and Miss Henrietta Leland Cofer, daughter of Dr. Leland Eggleston Cofer.



*A new member of an old family.*

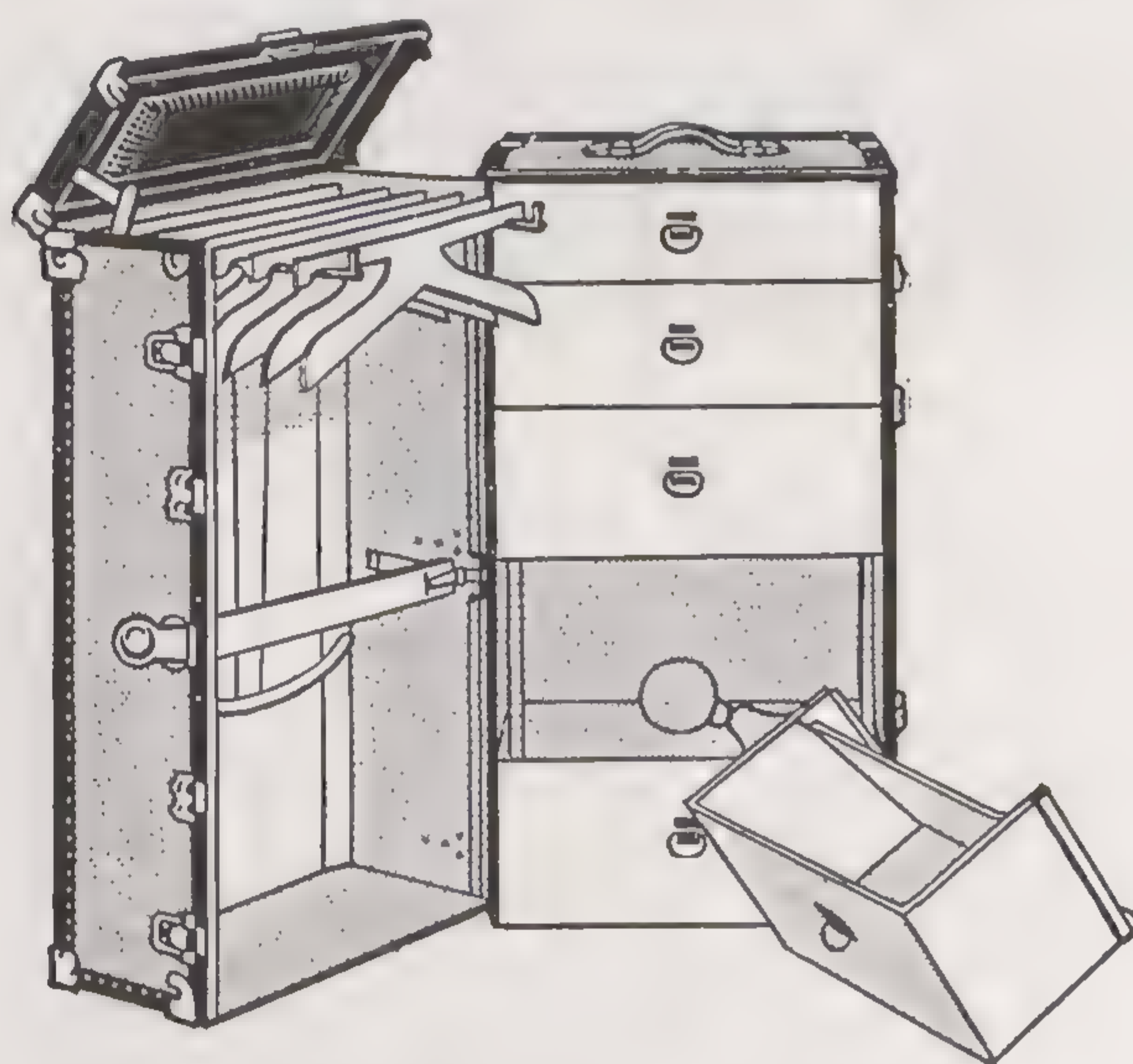
## PACKER'S LIQUID TAR SOAP

*Perfumed? Yes!  
But not too highly. Just  
enough.*



HARTMANN WARDROBE  
TRUNKS

*"Not a Wrinkle at the End of the Trip"*



## The HARTMANN Fibre Special

**\$25.00**

(West of Denver, \$27.50)

A genuine Hartmann Rite-Hite wardrobe trunk—undoubtedly the *best* wardrobe value obtainable at the price.

These are the features you will want in your wardrobe trunk.

Reinforced, round edge FIBRE construction, patented padded, hinged top; unbreakable, one piece hangers; interchangeable hat and drawer section. Your dealer will demonstrate these and many other exclusive improvements.

All Hartmann wardrobe trunks conform to all present and future commerce rulings. Actual weight is at least one-third less than any other wardrobe trunk of equal capacity.

NO EXCESS—ABSOLUTE SIMPLICITY—  
QUICKLY PACKED—EASILY HANDLED.

*The* **HARTMANN**  
**TRUNK CO**  
Factories—**RACINE, WIS.**

CHICAGO  
626 Michigan Av., South

NEW YORK  
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All Hartmann products are covered by patents granted and pending and sold by leading department stores in this country and abroad.

## HOUBIGANT TALCUM

There is something as light and airy as gossamer about HOUBIGANT TALCUM POWDER. It is so soft and smooth that the petal of a flower could not rest more daintily on the skin. It also recalls the flowers in their gentle outgivings of varied fragrances—the delightful odors of COEUR DE JEANNETTE, IDEAL and QUELQUES FLEURS.

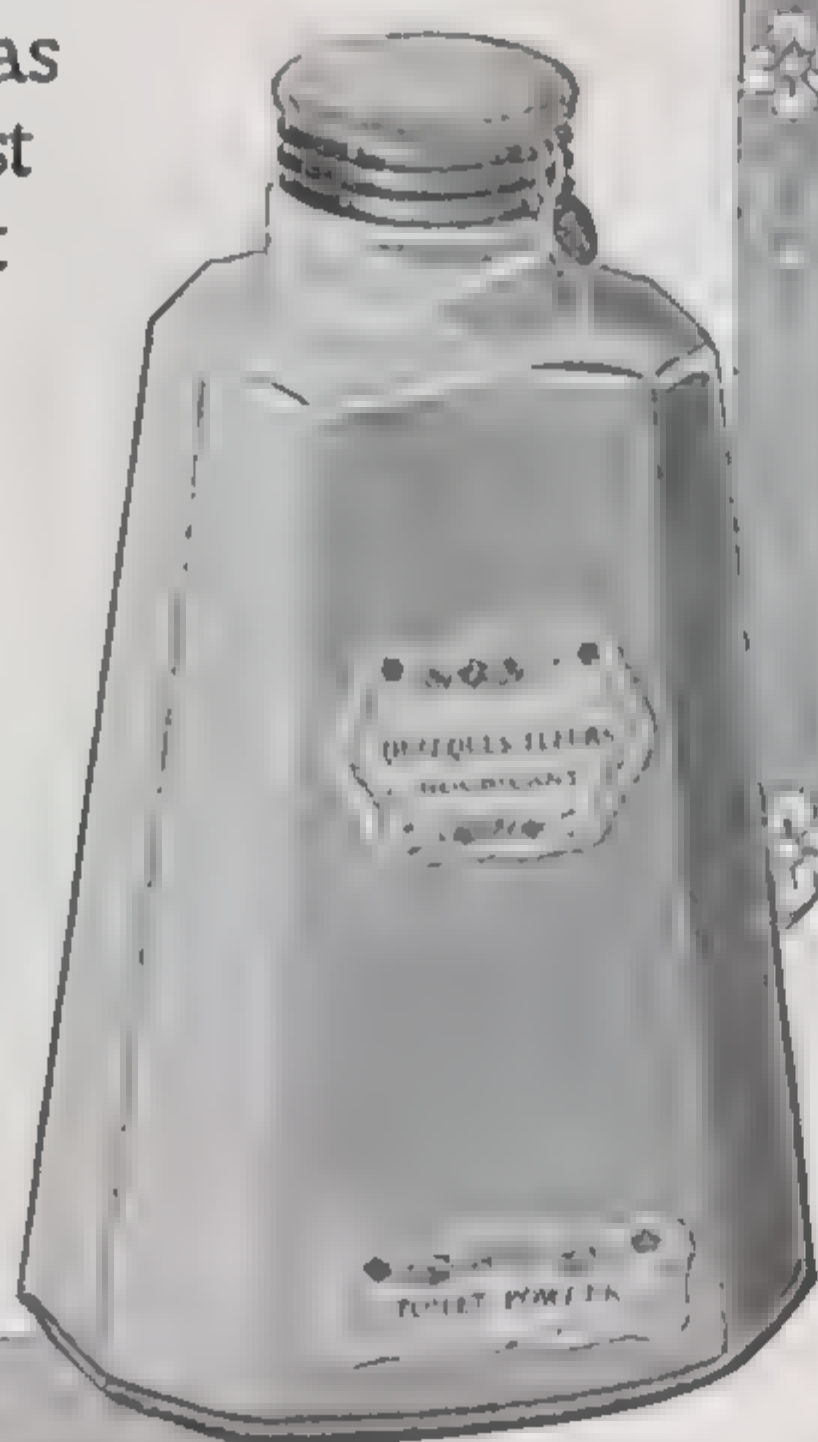
Used after the bath, you feel as if you had enslaved the fairest appeal of the garden's most perfect odor.

*At dealers and our stores*

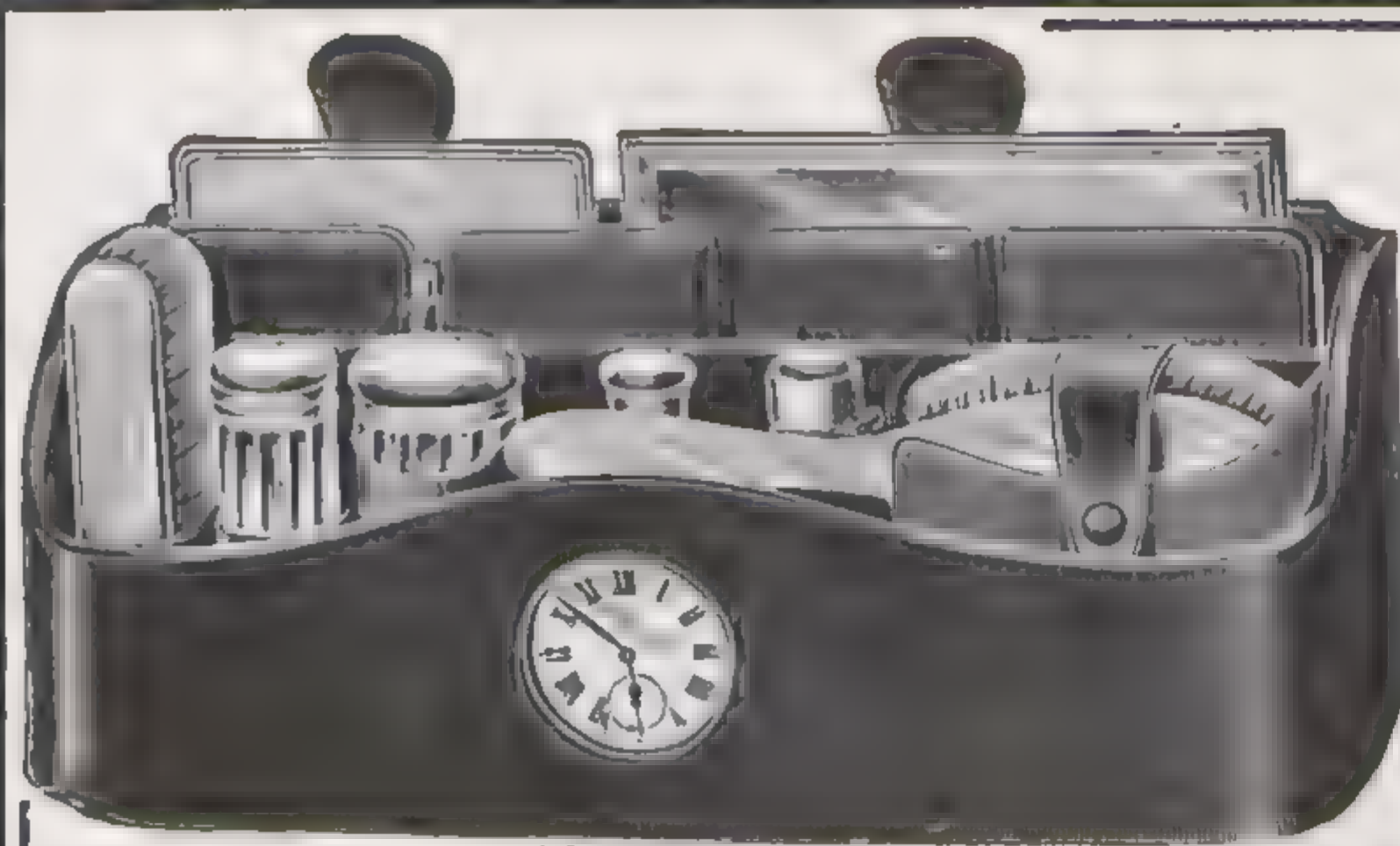
Sample bottle of Houbigant's perfumes sent on receipt of 20 cents

**PARK & TILFORD**  
NEW YORK

Sole Agents for the United States  
and Canada







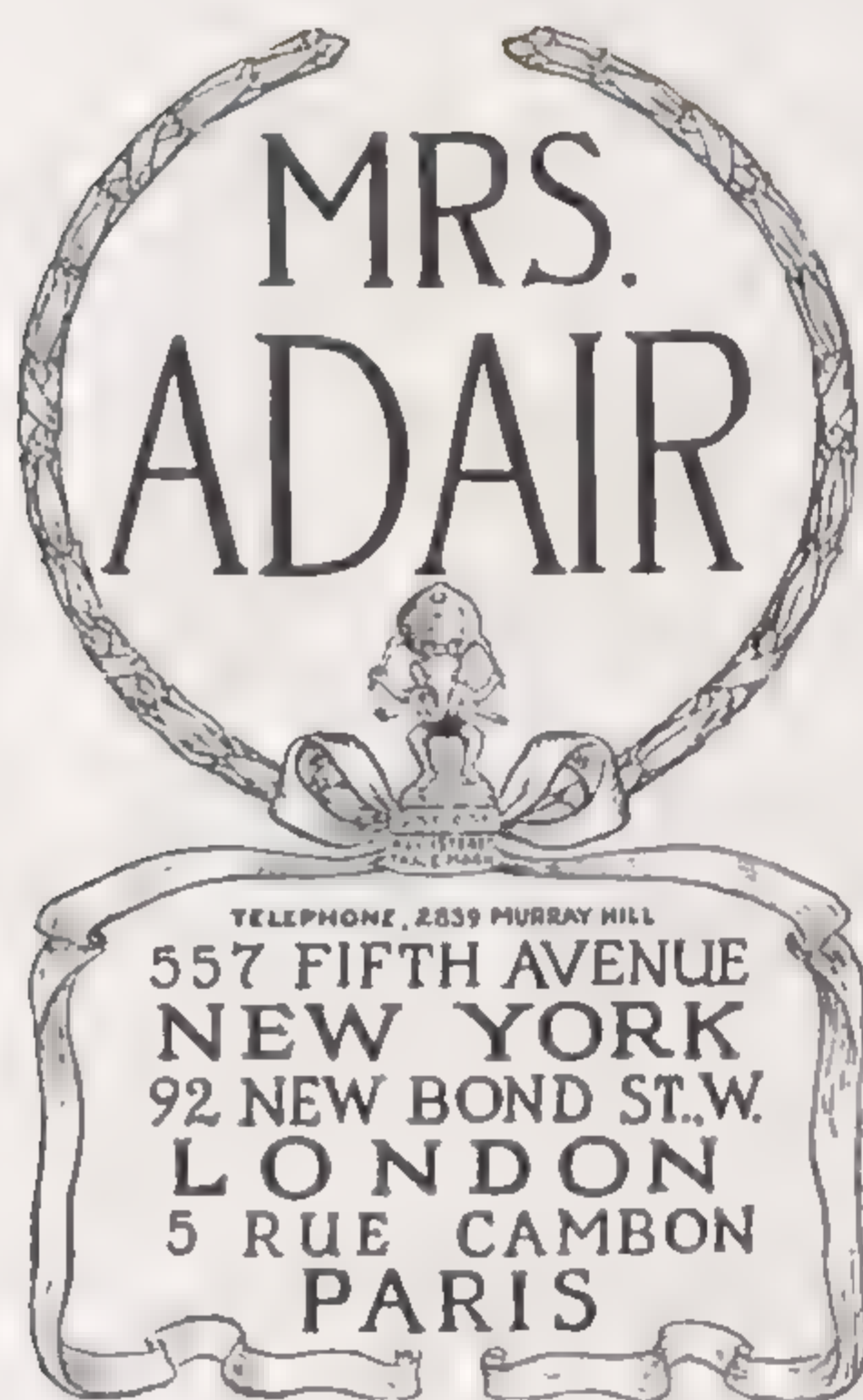
## Motor Car Companions

J.C. VICKERY

One of the chief features of the interior fitting of the Motor Car is the Ladies' fitted Companion. J. C. Vickery has always a fine selection of these on view, but Cases for special cars and special needs are designed and made to order, to correspond with the Upholstering of the Car, etc., and fitted as desired in Gold, Silver, Enamel or Tortoise-shell, etc., as used in many Royal and Luxurious Cars.

J. C. Vickery supplies also Car Luncheon and Tea Cases, Motor Clocks, Vases, Trunks, Motor Mascots—also Travelling Comforts and Novelties for Gifts of all kinds.

American visitors are cordially invited to call, or fully Illustrated Catalogues sent free on application.



MRS. ADAIR'S New York Salon is now serving a greater clientele than during any previous summer season. In the past, many of Mrs. Adair's American patrons have gone over to England and the Continent at this time, and consequently were served during the summer by her London and Paris Salons.

This year they are in America, either at home or touring. And at the well-known watering places, mountain retreats, and various cottage colonies, Mrs. Adair's GANESH Preparations are fulfilling their missions, and Mrs. Adair's many patrons are keeping their faces unlined, unmarked, free from a suspicion of sunburn or freckles, and youthful with the pink-white color of skin health.

What to take away? That depends on individual requirements. For instance, if there are actual lines and wrinkles, however faint they may be, it is highly important to strengthen the muscles and tissues under the skin, so that they will cease to sag, and will build up the outer skin smooth and firm. For this is required the GANESH EASTERN MUSCLE OIL, of world-wide reputation, which is a perfect tonic and food for the tissues. \$5, \$2.50, and \$1 per bottle.

When you return from motoring and your face is smarting, and possibly a little reddened, an application of GANESH DIABLE SKIN TONIC will eliminate any possibility of ensuing puffiness or discoloration. \$5, \$2.75 a bottle.

Summer is a good time to build up the neck, arms or shoulders, which winter's activities may have made a little too thin. The GANESH JUNO, a remarkable flesh food, increases size and firmness. \$2.25, \$1.25.

Under the electric light at night the skin presents a smooth, satiny appearance with the aid of a little GANESH POWDRE DE PERLE FIN. \$1.25 a box. The GANESH EYELASH AND EYEBROW TONIC OINTMENT makes scanty eyelashes grow long and glossy. Try it. \$1.

If freckles or sunburn have already occurred, use the GANESH FRECKLE CREAM for immediate relief. \$1.

Do not endure a double chin. Use the GANESH CHIN STRAP (illustrated) \$5, \$6.50. For forehead lines, the GANESH FOREHEAD STRAP, \$4, \$5. Many other GANESH Preparations and Appliances are described in Mrs. Adair's price-list booklet, which, together with her valuable lecture book, is mailed on request.

When in New York, you are invited to visit Mrs. Adair's cool inviting Salon, for personal treatment by experts. The GANESH STRAPPING MUSCLE TREATMENT, for lines and wrinkles, (\$2.50), GANESH TREATMENT FOR TIRED, LINED EYES, (\$3.50) and the GANESH Antiseptic Electrolysis SUPERFLUOUS HAIR TREATMENT (\$2.50)

By the way, to those who cannot visit the Salon for the last mentioned treatment, Mrs. Adair offers a handy little "Dara" Home Outfit for superfluous hair treatment, very complete and efficient for \$4.50.



## WEST MEETS EAST AT THE PANAMA-PACIFIC

(Continued from page 46)

It is related of a noted French artist that his first introduction to oriental estheticism came through his grocer. While in a little seaside village he bought a piece of cheese and on opening it at home he discovered that the wrapping was a wonderful print of a totally new sort. In great excitement he ran back to the grocer and found that worthy merchant wrapping all his goods in prints which had come as packing in a box from the Flowery Kingdom. For a few sous he secured the lot and carried them home in triumph for an esthetic feast which influenced the whole of his future career as an artist.

Japanese prints, even those of the great masters like Hiroshige, Utamaro, and Koryusai, are a popular art in Japan, similar in its position to illustration, in the west, and are counted quite unworthy to stand beside the dignified and beautiful paintings of the classic masters. As our illustration has a whole technique of its own which is very distinct from the principles of paintings, so it is with these prints, which are hand-printed from hand-carved wood blocks. The choice of subject is very different from that of paintings and the whole method of treatment, including the color scheme and even the composition, is fitted to the different medium. The place of the print in Japan is most clearly indicated by the name given to it by the Japanese, "Uki-yo-yé," which is to say, "The Mirror of the Passing World."

### JAPANESE USE OF BLACK

The Palace of Fine Arts at the exposition shows many examples of the effect of the print on western artists' points of view. The most noticeable of these is probably the adaptation of the Japanese method of giving contrast to a pale color scheme by the use of black. Whistler was the first western artist to grasp the



"Beauty and the Beast," by Charles Livingston Bull, shows the influence on an American artist of such decorative renderings of the peacock as that on the Chinese panel on page 46

value of this, and the little sketches of his which are in the loan collection are excellent examples of it. In this connection it is interesting to note in the "one man" exhibit by William M. Chase that in the early days when he painted his well-known portrait of Whistler, he too was influenced by the Japanese and treated his canvases in flat tones emphasized with black. But Chase, unfortunately, reverted later to a purely western manner of viewing the world, and thereby lost much in interest.

Many other canvases show the same influence, either direct or filtered through Whistler, the modern Russians, or some other conductor of this feeling for black. Gretchen W. Rogers makes splendid use of it in two canvases, "Young Girl" and "Girl with a Book," in which the black is subtly and skilfully painted. James R. Hopkins has also two paintings in which he has used narrow black lines to heighten the effect of "Mandarin Blue." Edmund C. Tarbell in "Girls Reading," and Clare J. Kretzinger show canvases in somewhat the same spirit.

Another tendency which the Japanese print has had is toward the use of flat tones and the simplifying of masses. F. Luis Mora's "Black, Gray, and Rose," a portrait of a girl in a shawl, is an example of this, and Arthur F. Mathews uses throughout his fourteen canvases these flat tones and trees of Japanese parentage.

### WESTERN ORIENTALS IN ART

In the foreign exhibits, also, especially in the Swedish and the Dutch sections, the influence of the orient is very strongly felt. There are some etchings by Lodewyk Schelfhout and van Hoytema which are astonishingly like the prints, and there are paintings by Ossian Elgstrom, (Continued on page 80)



The painting which is oriental in subject only, is well represented by Robert Henri's able painting of the external appearance of a Chinese woman



# "Mum"

(as easy to use as to say)

neutralizes all odors of the body

whether from perspiration or other causes. Its use after the bath ensures continued freshness of body and clothing throughout the hottest day.

Easily applied—cannot harm the skin or soil the clothes.

25c at nine out of ten drug- and department-stores.

"Mum" Mfg Co

1106 Chestnut St Philadelphia

## WALOHN

*Don't  
Make a  
Mistake*

"WALOHN" is acknowledged the world over as the BEST corset bone in existence. It is the ONLY corset bone with a seamless, hard rubber covering. The best corsets are boned with "WALOHN"; therefore buy corsets stamped

"Boned with  
WALOHN"

Genuine "WALOHN" has "WALOHN" stamped on every strip.

## Elizabeth Arden



### Concerning the Complexion

Every woman has to realize the passage of time by the change which becomes noticeable in her complexion; discerned by herself at first with terror, and rapidly by her friends if she neglects the warning signs. If one pays attention to the almost imperceptible lines, how easy it is to avoid the rifts and furrows! Many women do not appreciate this until it is too late. Year by year, though, a new race of women is developing who not only appreciate that development of the mind is essential, but that personal appearance counts with almost deadly effect, whether she be a society woman or one whose life is given to business. Today the cry is fast becoming: "How can I make the best of myself in every way?"

Elizabeth Arden has given her life to the study of this subject both here and abroad, in Paris, Berlin, and London, all centers of woman and fashion. To her we owe the achievement of a cream for every ill of the skin, as well as many lotions, tonics, etc. She may be consulted any day from ten to five at her Salon d'Oro, 509 Fifth Ave., New York, where treatments are given of the most expert kind under her personal direction.

**Venetian Ardena Skin-Tonic.** This splendid astringent firms and whitens the skin; remedies puffiness under the eyes. In bottles at 75c, \$1.50 and \$3.00.

Elizabeth Arden is just introducing an entirely new **Special Astringent**, especially strong, which has never been advertised. It should be used two or three times a week, and is very good for flabby necks. \$3 a bottle.

The **Lille Lotion** is indispensable in summer, for keeping the skin white and free from sunburn. In bottles at \$1 and \$2.

When the skin is coarsened by enlarged pores about the nose and

It is especially important to treat the skin during the summer, and on request, Miss Arden will state the most necessary Venetian Preparations to be used and the method of treatment to maintain the skin in a youthful, healthful condition.

Out of town? Then write for a copy of Elizabeth Arden's book, "The Quest of the Beautiful." (A new edition.) It will be sent without charge. The preparations are mailed on receipt of cheque.

**ELIZABETH ARDEN**

**SALON D'ORO (Suite 44), 509 Fifth Ave., New York**

Washington Branch, 1147 Connecticut Ave.



### Willowcraft

meets the instant approval of those who know good furniture. The beautiful designs, splendid workmanship and great durability have made Willowcraft the leading willow furniture of America.

Our booklet of 185 attractive Willowcraft designs is free.

Willowcraft Shops, Box G, North Cambridge, Mass.

MAISON  
*Josef*

No. 8 East 46th St. New York  
Opposite the Ritz-Carlton

## LAYETTES?

*The Infants' Shop!*

WHERE  
ELSE?

They're specialized here—nothing but the daintiest of exquisite hand-worked and hand-embroidered creations are thought of and designed by us—*ma enfant's* apparelling needs, from layette to toddling days, are all provided for in the Josef lines.

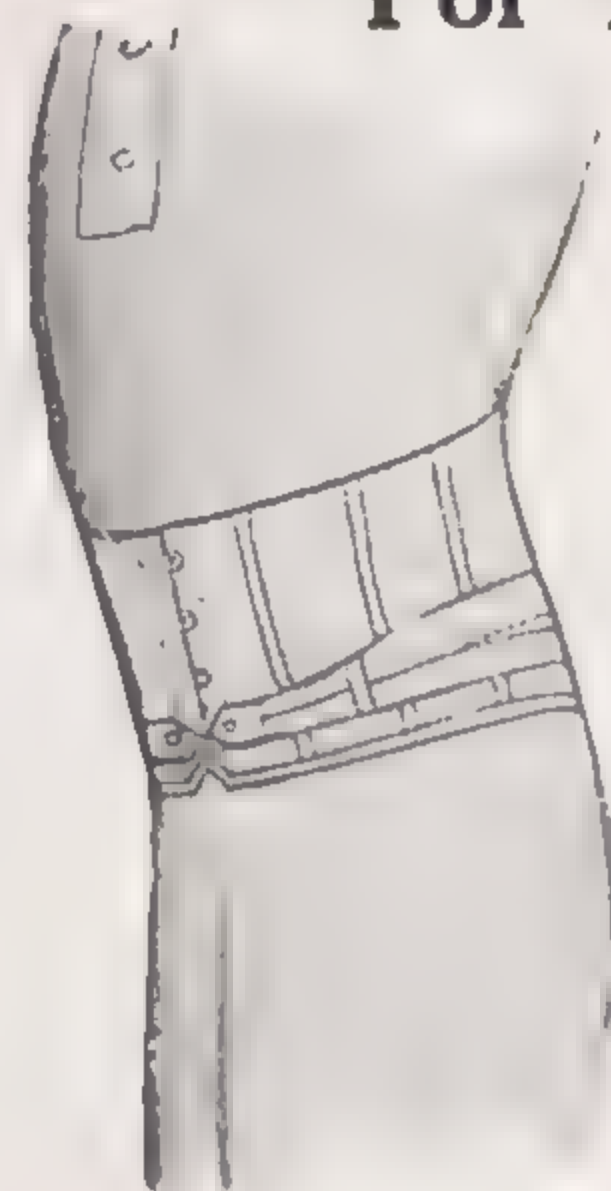
(Catalog of Layettes on request)



**NURSERY FURNITURE  
& FURNISHINGS CATALOG  
FREE**

## Tricot Belt Corset

For Men



Price, \$5.00

A Superior Supporter and Abdominal Reducer. Lends to evening clothes that much envied glove-fitting appearance.

Benefits the thin and stout alike.

Send hip measure, taken tight, with money order, check, or draft on New York.

On Sale at Sporting Goods Departments of  
**STERN BROS., West 42nd Street, N. Y.**  
**LOESER'S, Fulton Street, Brooklyn**  
**PECK BROS. CO., Grand Rapids, Mich.**  
Surgical Department of  
**F. E. SMITH, 632 Madison Ave., N. Y.**

**HEATH CORSET CO., Inc.**  
373 Fifth Avenue New York





## To The Summer Girl

Amid all your sports—dancing and continual round of pleasures you should remember one thing first—last and always—protect your dainty delicate complexion.

To be sure the hand of time slowly changes the features; that cannot be avoided, but neglect and carelessness alone are responsible for the skin and complexion deterioration.

*Just use a little of*

# Gouraud's Oriental Cream

consistently each day and it will insure your complexion against the hot summer sun and dry air. It will keep the skin soft, clear and pearly white, retaining the youthful contour.

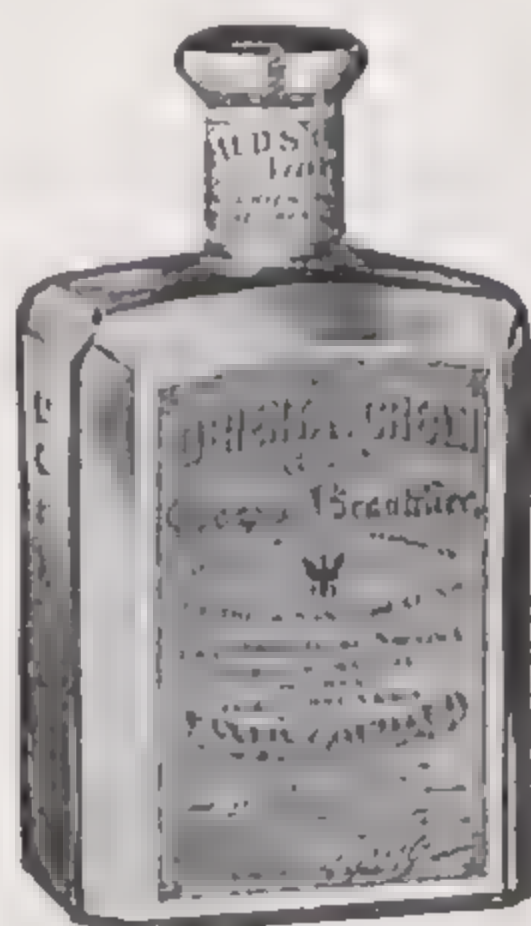
Don't forget that **Gouraud's Oriental Cream** protects, purifies and beautifies. For over 66 years it has been the supreme liquid face cream of both the old and the new world.

See that a bottle has a place on your dressing table this summer.

At drug and department stores

**Price \$1.50**  
per bottle

*Every woman should carry in her purse  
Gouraud's Complexion Chamois — a  
most useful article. Mail us today 10c for one.*



**FERD. T. HOPKINS & SON, Props.**

37 Great Jones Street, New York

19 St. Bride Street, London

## Creating ARCADY Within NEW YORK

(Continued from page 44)

block became an oasis of color in the dust-hued desert of New York houses. It was stimulus to dozens of scattered householders, who for the first time appreciated the possibilities of city façades and city yards.

The secret of neighborhood, Mr. Sterner would probably say, is permanency, and now that he has proved that city houses may be made picturesque and beautiful, he is going about the development of this theory, and building a neighborhood for permanency. To do this, it was first necessary to search the city for a block with broad open spaces for rear gardens, where leaseholds of long duration might be purchased by people who would build for the future. Such a block was finally found on East Sixty-third Street, in the same relative position as the Nineteenth Street block,—between Lexington and Third avenues. The neighborhood has that Philadelphia atmosphere which comes from long leaseholds. In this section, a leasehold for twenty-eight years—and who in these times cares to plan for more than twenty-eight years?—is within the range of moderate means, and the yearly rental is correspondingly low.

### A DESIGN OF TRIPLE PURPOSE

Mr. Sterner's place is the first one on this block to be developed—the beginning of the neighborhood-to-be. Two narrow, sixteen-foot houses have been thrown together to form this house. The problem was a triple one: to make a home for Mr. Sterner himself, to build apartments above with a separate entrance, and to erect an architect's studio in the back yard which might be entered without going through the house. The problem was solved by placing the entrance at the extreme right of the house, on the level of the basement, a step below the street level. This entrance, shown at the upper right on page 45, consists of an iron grill set in a tapestry brick entrance enclosure, and flanked by rows of box. Old marbles which suggest an Italian garden are placed on the brick walls leading to and framing the entrance door, and above the doorway a stone-relief—a lion of St. Mark's—is set in the brick work. The façade of the house is of stucco, tinted a deep warm buff, and the window frames are painted the blue green of weathered copper.

When one is once within the iron grille the city recedes. The long cool corridor, sheltered by a tiled roof where it crosses the court, leads back to the studio, a separate building at the end of the lot, and the eye travels this unexpected distance pleasantly. On the left, on entering this corridor, there is a door to the house proper, and the hallway within leads to two staircases, for above the main story of the house there are apartments which were built to rent. The basement or garden floor, as may be seen in the plan at the upper left on page 44, has the servants' quarters on the street front—a large kitchen and the servants' hall and bath. At the back is the great dining-room which opens into the garden or open courtyard.

### THE OPEN COURTYARD

This open courtyard is an enchanting place, enclosed on four sides by the gay colored brick and stucco of the house and studio and of their connecting walls. The courtyard is paved with bricks, laid a little unevenly so that the drain in the center may do its work efficiently. On the wall side trees and vines are planted, and against the two-story studio, the red roof of which comes down low enough to be seen in the illustration at the upper left on page 45, Lombardy poplars have been planted. Along the covered way leading from house to studio, shown in the middle of page 44, great apple green jars holding evergreens are set within

the arches. A little later the wall of this passage will be frescoed in Italian colors, and the illusion of the old world will be even more perfect. The real spirit of the garden, the old inhabitant that gives completeness and old-time atmosphere, is the wistaria tree that grows up out of the courtyard and climbs over the rejuvenated house. The saving of this old tree was an expensive and exasperating experience, Mr. Sterner confesses, for the workmen could see little use in respecting the gnarled and twisted old nuisance. Now, when it grows and flowers, its full importance in the courtyard scheme is readily realized and it is evident how tragic would have been its loss.

The studio house has windows on four sides—an unbelievable accomplishment in a New York block. The drafting room upstairs is a quiet, cool place that ignores the existence of the elevated, so few houses away, and discovers the unexpected beauties of all the other gardens in the block.

Before one leaves the courtyard floor, the dining-room, illustrated at the bottom of page 44, may be considered. A great, low-ceiled room, with rough plastered walls, woodwork of English oak, and a floor of red tiles, this room has the quality of an ancient inn. The old beams supporting the first floor have been utilized, and narrower beams are set between them. The fireplace wall of the room is built up to the height of the mantel-shelf with paneling and cupboards, the shelves of which are filled with a brilliant collection of old china. The fireplace itself is set in a great square of old Spanish tiles, as full of color as a basket of peaches and grapes and apricots—warm yellows and reds, deep greens, and clear blues,—and a narrow ruffle of old chintz is fixed under the long oak mantel-shelf.

### IN DINING-ROOM AND DRAWING-ROOM

The opposite wall is broken exactly in the middle by an old oak dresser, and here again old plates and platters of decorated faience are arranged like colors on a palette. A grandfather's clock which just fits the corner near the courtyard is perfect in its place. The windows and door leading to the courtyard are made up of small leaded panes and the shutters are oak. No curtains are used in this room. The dining-table, which is an oak gate-leg table of simple turning, is set upon a very large oval mat braided of green rushes, and the chairs are wheel-back Windsor. The centerpiece, an arrangement of oranges, apples, and pineapples piled in a wreath of laurel leaves, is exactly in key with the room.

On the floor above, there is a great drawing-room, thirty-two feet long, above the dining-room, and on the front of the house are the rooms of Mr. Sterner and his sister, Miss Sterner. The floors above are let to fortunate friends of the architect.

The living-room, shown at the bottom of page 45, has the irregular charm that comes from two bay windows. There were, originally, two houses, each with a bay window in the rear, so uniting the two gives a plan of delightful irregularity. This room has a vaulted ceiling of plaster, patterned in conventional design, and the walls are paneled to the ceiling line with a rectangular paneling of English oak, which is preferable to American oak, as the grain is not so obvious. The mantel is an old one, picked up abroad, seemingly of a deep salmon pink marble with a coating of white plaster. The soft pink shows through the rubbed white with pleasing warmth.

The rugs in the room are Chinese, and are of dull blues and yellows and pinkish tans. The furniture is of oak, with coverings of tapestry or needlework. The two predominating notes of color are gilt and a dulled white,—gilt in the Spanish columns at the head of the stairs,

(Continued on page 80)





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## WEST MEETS EAST AT THE PANAMA-PACIFIC

(Continued from page 76)

Oscar Bergman, and Gustav Torsander which show the influence very strongly.

Other artists, not satisfied with being merely influenced by the oriental point of view, have gone further yet and show paintings which might almost be taken for the work of modern orientals slightly bent by occidental ideals. Prominent among these is Edith M. Magonigle, who contributes six paintings. It is interesting to compare her "Vice and Virtue," shown at the lower right on page 46, with a print from the Japanese section of a somewhat similar subject by Utamaro, which is illustrated at the lower left on page 46. Miss Magonigle has even embossed the collar of Vice's kimono-like wrap as the Japanese emboss their birds and intricate patterns.

### THE DECORATIVE PEACOCK

A subject which has always been a great favorite with artists of both east and west is the lordly and decorative peacock. In the section devoted to the republic of China, there is a large and beautiful ebony and cloisonné screen in five panels. The center panel shows a gorgeous peacock standing against a pale background. This is entirely Chinese, yet in the American section there is a water color by Charles Livingston Bull of a peacock attacked by a black panther, and this picture, which is illustrated on page 76, is strikingly like it in feeling and in treatment.

Not only Japan and China, but also the oriental country of Persia is making

itself felt in our art. The chief disciple of Persia at the exposition is Howard Gardiner Cushing, who exhibits seven canvases, three of them decorative panels which represent water nymphs and are unmistakably Persian in character. A fourth painting, the "Portrait" shown at the top of page 46, manifests a combination of influences, all oriental, which have united to make an unusual and striking canvas.

### RECIPROCAL INFLUENCE OF EAST AND WEST

That the influence of the orient is invading our art there can be no doubt, and it is equally plain from the Japanese section of the Palace of Fine Arts that our western thinking is in turn influencing the orient in more ways than politics and religion. A whole room is devoted to paintings by Japanese artists who have studied in Europe and who paint in the western manner, and there are other works which make it plain that a bit of western realism is finding its way into the oriental artist's make-up.

This mutual influence, so long as it keeps above the level of mere imitation, is bound to prove of value to both east and west. Indeed, it is impossible to be long on the grounds of the Panama-Pacific Exposition without pushing the curtains of the future a little apart and peering forward to the day when east and west shall be met in spirit, and eastern culture and eastern civilization shall color our western thinking, as our civilization will also change the trend of centuries in the orient.

## CREATING ARCADY *within* NEW YORK

(Continued from page 78)

in the lamps, picture frames, candlesticks, and old mirrors, and white in occasional reliefs and statues, in alabaster bowls, and in such small and deliberate spots as candles and porcelains. The hand of the artist is discernible in the occasional bowls of vivid turquoise blue glaze, filled with dried rose petals of deepest red, and in shallow bowls where fresh pink roses float and shed their petals. The room is filled with a lived-in, lovable atmosphere that is as rare as it is grateful.

### IN DULLED YELLOW

In Mr. Sterner's own room, the walls and ceiling are covered with squares of gold paper, and over this is a thin coat of gray wash. The effect is remarkable, and the groups of Japanese prints against this background are very decorative. The furniture here is old mahogany, and the hangings are of a quaint chintz of snuff brown and white. The bathroom is treated as an alcove of the room, and the tub and basin are of decorative yellow porcelain. This color was achieved after great effort, by convincing the manufacturers that the ordinary yellow kitchen crocks were worth repeating on a larger scale.

A gray and polychrome scheme in the Directoire spirit is used for Miss Sterner's

room. The furniture is painted in polychrome, and the text from which the room grew may be seen in an old painted over-door panel which hangs on the wall, above the bed. From this room a tiny passage, with a unique and pleasing slipper rack filling one wall and clothes closets along the other, leads to the bathroom, the walls of which are covered with a gay glazed chintz of English pattern.

When one considers the tens of thousands of placid old houses waiting for such rejuvenation, and the tens of thousands of discontented apartment dwellers hungering for real homes, is it not surprising that more such neighborhoods do not exist? It is only a beginning which is needed, and the thing does itself. Mr. Sterner's friends have already made overtures for some of the houses on both sides of East Sixty-third Street in this particular block, and it would seem that there should be hundreds of such far-seeing optimists with courage enough to make over the city to their hearts' desires! A little heaven—that is all a block needs. Fresh paint, fresh window-boxes, shining brass, and a green walled garden are irresistible; the people who live near can have no other desire than to follow the lead, and in this way another real neighborhood is begun.



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The contents of this July number are enlivening in text, beautiful in illustration, and as crowded with expectant variety as an all-star vaudeville.

Tony Sarg, the well-known English artist, has covered the recent "Carmen" performance for this number—sketches of Saint-Saens, "The Maharajah," etc.

There is a portrait of Miss Margaret Wilson, the President's daughter, posed specially for this number, with an appreciation of her position as a musician.

There is a forecast of 1915 yachting, with pictures of leading yachts, including "The Vanitie" which is being fitted out by Cornelius Vanderbilt.

Josef Hofmann's most intimate friend has written a biographical sketch of this great pianist for this number. The portrait is by Klemper, the English portrait artist.

James Montgomery Flagg presents sketches of the great baseball game between the Dutch Treat Club and the Society of Illustrators.

There is a three-page pictorial feature of out-of-door dancing by Mrs. Lillian Baynes Griffin—as refreshingly beautiful as a scene from "A Midsummer Night's Dream."

The greatest polo game on record—largely fun. Vernon Castle, Fred Stone, Frank Tinney and another well-known actor in a polo game against the Hicksville team. Mrs. Vernon Castle is the referee.

A portrait page of the great English theatrical managers. Also a page of America's leading actresses making-up in their dressing-rooms.

The new tennis wonder, Miss Bjurstedt, picked to play Miss Browne (of California). Miss Bjurstedt is said to be the greatest living woman tennis-player. Article by J. Parmly Paret, the tennis authority. Picture posed specially for VANITY FAIR.

## OTHER *pleasurable* FEATURES IN THE JULY NUMBER

- A page of Vampire women, as pictured by leading artists.
- A satire on women's fashions by E. Marroni, the Italian critic.
- Portraits and records of the eight great American rowing coaches.
- A new etching by Joseph Pennell.
- Portrait of the author of "Queed."
- Six unusual portraits of men and women in the public eye.
- A full-page humorous cartoon called "Changing Wedding Presents."
- Amusing dramatic notes by Alan Dale.
- Portrait and appreciation of E. Phillips Oppenheim.
- A Buddhist Holy Man gives his impressions of baseball.
- Hon. W. Bourke Cockran on Sing Sing and Warden Osborne's reforms.
- General Leonard Wood writes about thoroughbred horses and our need for them for military purposes.
- The New York Stage—the Spring productions—portraits of the leading players.
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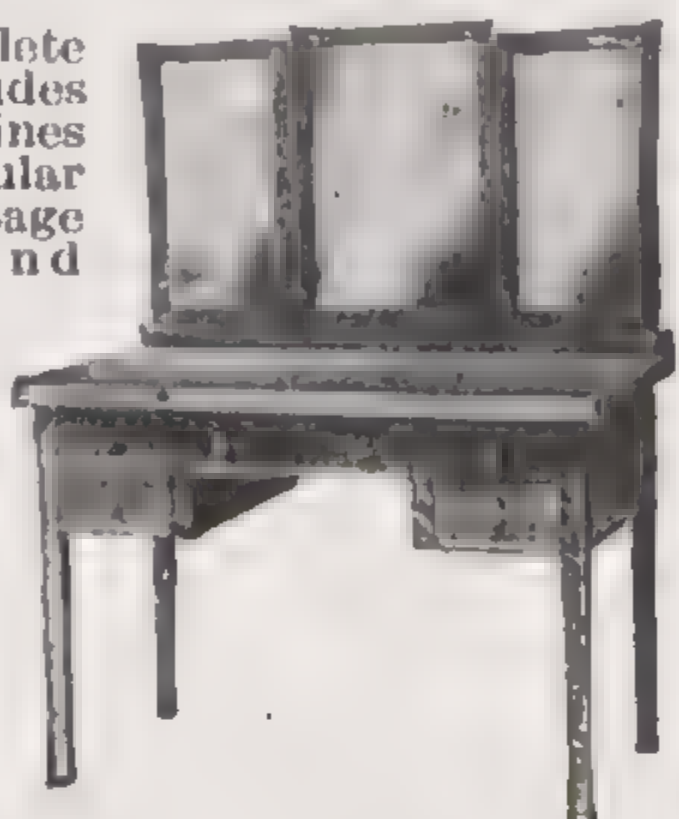


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## SEEN on the STAGE

(Continued from page 53)

utterly unprecedented way. Instead of lauding Menelaus and Agamemnon for the consummation of their ten-years' campaign for conquest, he summed up the tangible results of this campaign from the unexpected point of view of the women of Troy—because the burden of any offensive war falls heaviest upon the women of the vanquished. The fall of Ilium—which, for a thousand years before Euripides, had been trumpeted by poets as a theme for celebration—was seen by this clear-visioned prophet—with the imminent example of weak Melos burning in his eyes—to be, instead, a theme for lamentation and for grim foreboding of a Nemesis to be.

For this prophetic poet had perceived that, in his own day, his own Athens had surrendered to the sin of Pride—a sin with which the gods made men insane before destroying them; and, in this poignant tragedy, he sought to show his fellow citizens that the glamor of military conquest is nothing but a sham, and that, whenever a mighty wrong succeeds in trampling down a worthy right, the only real glory is the glory of the glimmering of truth for those who suffer nobly for the right, and die in misery with souls still undestroyed. Before twenty thousand citizens of Athens, this veteran of many wars was bold enough to champion the cause of stricken Melos, and to cry aloud,—in words that may be quoted from a kindred poet,—“That way madness lies!”

We know now that Athens failed to heed this prophet of the living God. Euripides was doomed to exile, and sent forth, in the winter of his years, to break bread with the barbarians of Macedonia, and, alone among their mountains, to write the “Bacchæ” and to die. Meanwhile, the expedition against Sicily set sail—and its sailing marked the doom of Athens. The Nemesis that lies in wait to punish those over-weening mortals who surrender to the sin of Pride—the Greek word for which is “Hubris”—overwhelmed, precisely as the poet had predicted, the greatest city of the ancient world. When Athens fell, the highest and noblest achievements of mankind fell crashing with her to oblivion. “Then I, and you, and all of us fell down,”—exactly as this prophet had foretold: and more than twenty centuries were destined to elapse before another nation dared to recommit the crime of Melos and to affront the anger of the gods.

Among the Greeks there was a fable that history would move in cycles and would repeat itself precisely in every thousand years. This fable was in the minds of many hundred citizens when, under the gray sky of the twenty-ninth of May, such words as these rang out from the voice of great Euripides:—

“How are ye blind,  
Ye treaders down of cities, ye that cast  
Temples to desolation, and lay waste  
Tombs, the untrodden sanctuaries  
where lie  
The ancient dead; yourselves so soon to  
die!”

and again,

“Would ye be wise, ye Cities, fly from  
war!  
Yet if war come, there is a crown in  
death  
For her that striveth well and perisheth  
Unstained: to die in evil were the  
stain!”

More than twenty centuries after Euripides was buried, there was dug up in the little isle of Melos an armless statue of the goddess Aphrodite which has become to millions of men and women of this modern age a living symbol of “the glory that was Greece,”—the glory that was sacrificed when Athens set her cul-

ture at the service of efficient barbarism. Millions of people who are unaware that the fall of Athens must be dated from that rash moment when this city of all cities decided to violate the neutrality of a little island in the blue Aegean Sea, have bowed their heads in mere humility before that absolute expression of pure beauty—that utter culmination of all dreams of earth—which was rescued from this little island in some succeeding century. Even the Parthenon is now a shattered ruin, standing lonely on a sun-parched hill, to remind us wistfully of all that Athens used to be; but the armless, radiant wonder in the Louvre speaks more eloquently still of the vision of a man of Melos, whose island was made desolate before his birth by the armies of some utterly unnoted war-lord who rashly sought to trample down the world, and only accomplished for his country an everlasting shame.

The many thousand people of New York who witnessed this revival of “The Trojan Women” were all a-thrill with recent memories of Louvain and Malines, of Rheims and Ypres,—and of the Lusitania. This fact afforded a double meaning to the lines, which was analogous to that other double meaning which must have swept through the minds of the twenty thousand citizens of Athens who first listened to this tragic drama two thousand three hundred and thirty years ago. The brooding skies seemed rent with prophecy; and, out of a vast silence, there seemed to come a voice, ancient of days and heavy with omniscience, that cried aloud, “Vengeance is mine, saith the Lord: I will repay!”

### “IPHIGENIA IN TAURIS”

THE “Iphigenia in Tauris,” which has been revived in conjunction with “The Trojan Women,” is a work of lesser caliber. It is merely an unusually interesting play—wistfully imagined and written with a moving eloquence. Euripides produced this drama when he was seventy-one years of age,—at a period when he was haunted with homesickness for the simple satisfactions of his youth. The scene of recognition between Iphigenia and her brother, Orestes, remains the most moving of all the passages of this traditional type in the drama of the world; and scarcely less impressive is the dialogue in which Orestes and Pylades endeavor to outdo each other in self-sacrifice. But, to modern minds, the intervention of the goddess Athena to impose a happy ending seems, in every sense, mechanical; and the fable, as a whole, appears a little far-fetched and rather difficult of credence. For a full appreciation of this excessively romantic drama, the modern auditor must be willing to immerse himself deliberately in a mood selected to apply to the occasion; but, without any conscious preparation of this sort, “The Trojan Women” will seize him by the throat and force the tears to his eyes. This is the difference between these two plays:—the “Iphigenia” has to be revived; but “The Trojan Women” steps forth living, with the glory of a drama that has never, at any time, been dead.

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(Continued on page 84)



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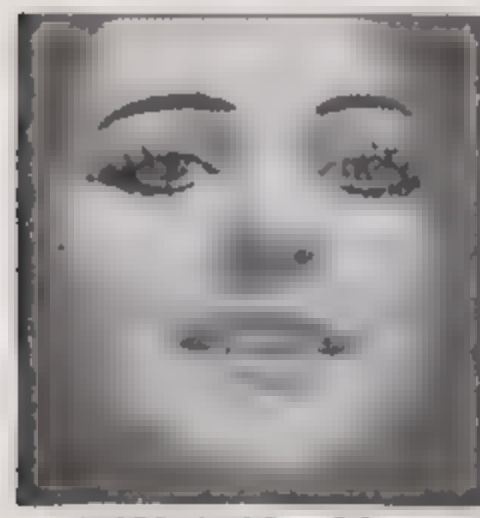
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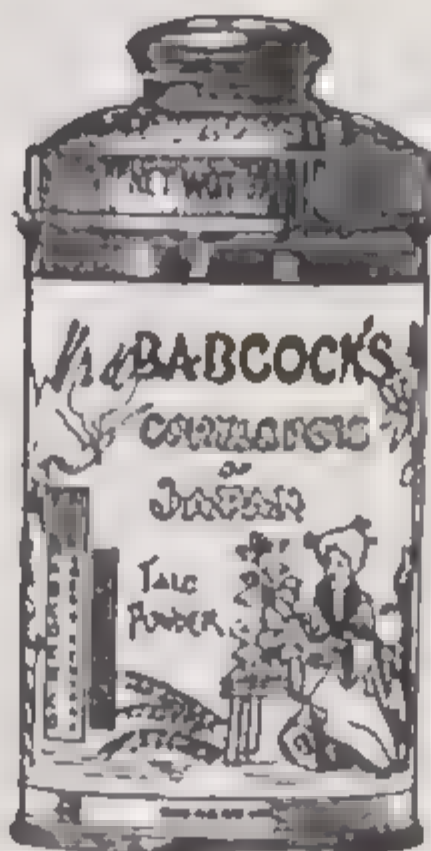


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(Continued from page 82)

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## Cord Tire Evolution

From the first-type Cord Tire to the Goodyear is a very long advance. It has taken us 11 years to complete it. But the result is now a vast Cord Tire revival—a fast multiplying vogue. You can now secure all the Cord Tire's virtues, without its faults, by demanding these Goodyear betterments.

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These are our chief improvements:

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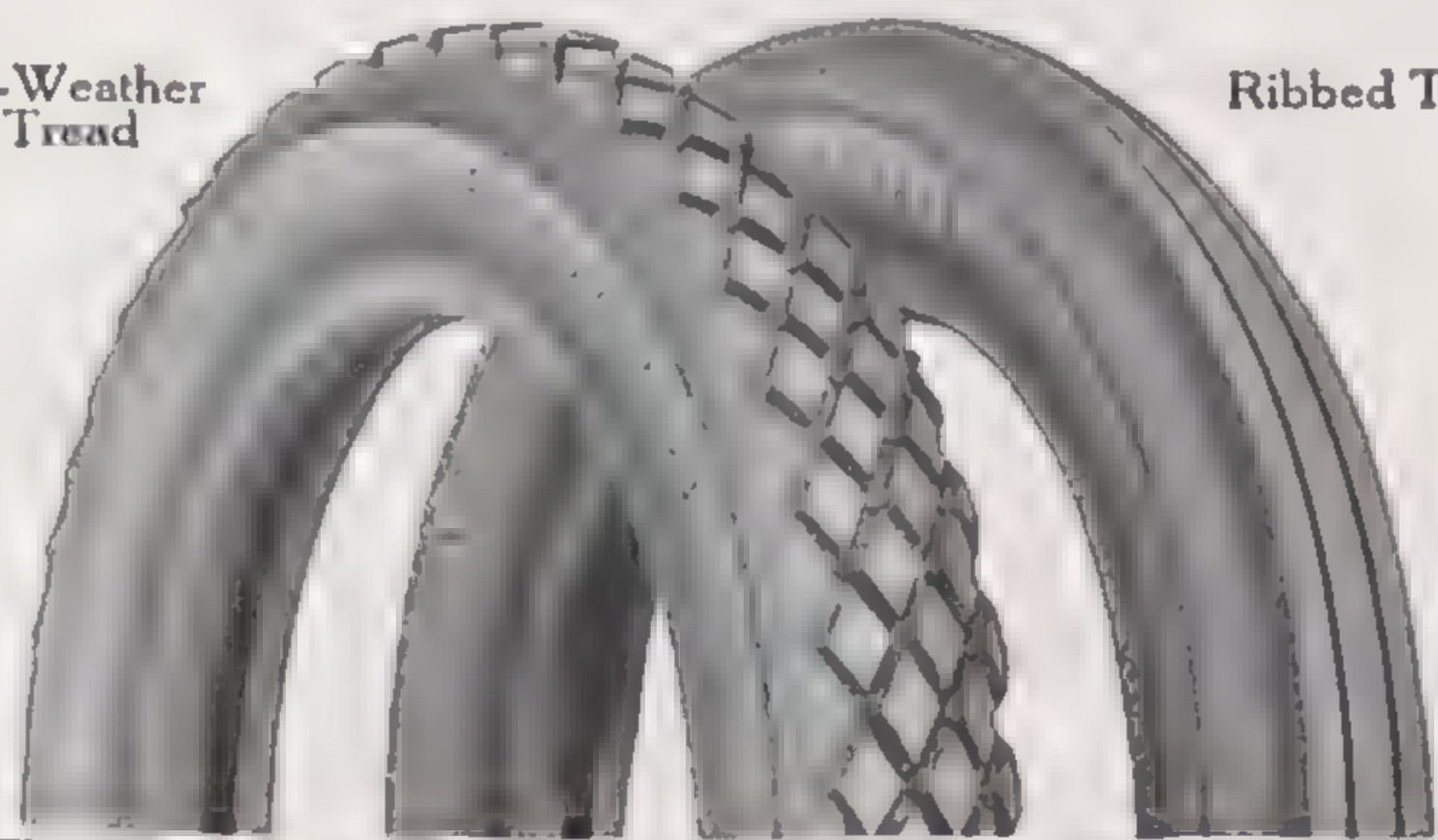
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thousand people. The magnitude of this achievement, from many points of view, is so evident that the commentator is absolved from any duty to dwell upon it. The simple fact is this:—that, though Euripides has hitherto been nothing but a name in the minds of the majority of theatregoers in this country, Mr. Barker has succeeded in revealing this great poet as a living force, with a voice still potent to express opinions that are pertinent to the present crisis of the world.

The translations of Professor Gilbert Murray are beyond all praise. There is, in the German language, a fitting symbol for this sort of work, which is incorporated in the word *Nachsingen*. Professor Murray does not merely repeat the meaning of Euripides: in a very literal sense, he "sings after" the great poet of the Greeks. He writes almost as well as Swinburne; and yet his writing is, at all points, faithful to his text. Consider, for example, such a passage as the following, in which Andromache, in "The Trojan Women," is saying farewell to her little martyred boy:—

"Thou little thing  
That curlest in my arms, what sweet  
scents cling  
All round thy neck! Belovèd; can it be  
All nothing, that this bosom cradled  
thee  
And fostered; all the weary nights, where-  
through  
I watched upon thy sickness, till I grew  
Wasted with watching? Kiss me. This  
one time;  
Not ever again. Put up thine arms, and  
climb  
About my neck: now, kiss me, lips to  
lips." . . .

In staging these tremendous plays, Mr. Granville Barker has ascended, at nearly every point, to the height of his great argument. His method of production reveals a tactful compromise between the expectation of the average modern audience and the expectation of the archæologist. He has discarded the mask and the cothurnus; but he has retained the formal evolutions of the chorus in the orchestra and the superior position of the three actors on the elevated stage. The stage itself—which is transportable from stadium to stadium—reveals a lofty wall, transpierced by the conventional three doors, and descending to the orchestra by the customary flights of steps. Upon this naked platform, Mr. Barker contrives to recall a vivid reminiscence of all the pomps and glories of the ancient stage.

The choruses are chanted to melodic music composed by Professor David Stanley Smith of Yale University. These compositions, deliberately divested of any harmonical accompaniment, are interesting in themselves; but, in practise, the music of these chants impedes an understanding of the words to any auditors who are not entirely familiar with the text. The poet in Euripides sings most lyrically in the choral interludes to his

tragedies; and it seems a pity that any of these passages should be obscured.

The acting of both the plays is noticeably excellent. Mrs. Barker appears much more at home in the formal sweep of classic drama than in the more intimate appeal of modern plays. No member of the company is incompetent; and several performers, like Miss Edith Wynne Matthison and Mr. Ian Maclaren, should, in any detailed notice, be singled out for particular praise.

### MR. WILKINSON'S DECORATIONS

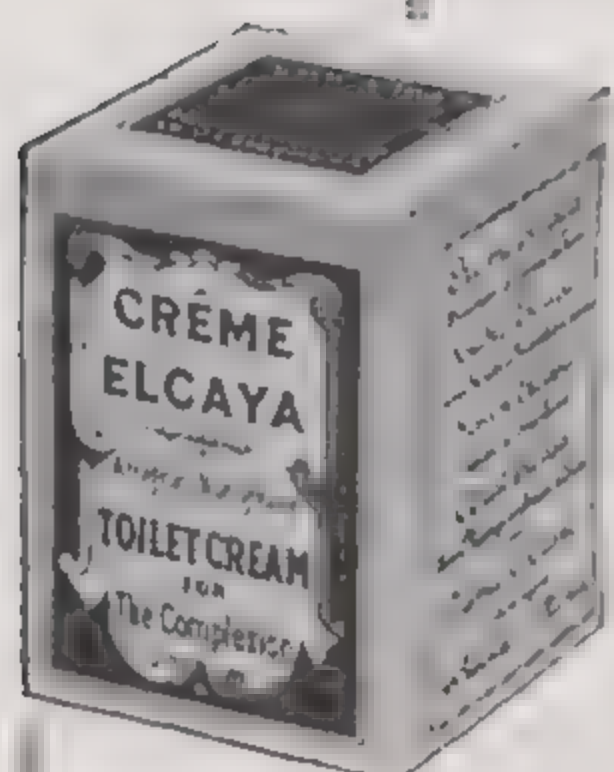
THE one discordant note in these productions was contributed by Mr. Norman Wilkinson, who designed the costumes. Mr. Wilkinson has apparently devoted much more time to the study of Léon Bakst and Max Reinhardt than to the study of the spirit of antiquity. At the first performance of the "Iphigenia in Tauris" in the Yale Bowl, his costumes for King Thoas and his train of Taurians were greeted with ribald laughter from many thousands of spectators. Mr. Barker seemed unsettled by this demonstration; but whenever several thousand people have laughed spontaneously at anything, it may be accepted as assured that there was something to be laughed at. The serene, pathetic beauty of "The Trojan Women" impeded him from showing how utterly he has confused the spirit of the ancient Greeks with the spirit of the modern Germans. In the history of art, the name of Euripides is by no means synonymous with the name of Reinhardt.

### EURIPIDES IMMORTAL

BUT this is, after all, a minor note of criticism. It would take a bigger meddler than Mr. Norman Wilkinson to dim the message of Euripides to a world that thrills and trembles at a parting of the ways. The fame of the great Greek poet has already survived innumerable damages more inexpugnable than the ludicrous costumes of this bungler's Taurians. Let us consider, at the close of this review, the massive weight of the fame of the third and last of the great trio of ancient Attic dramatists. The fame of Shakespeare may be taken as a standard of comparison. Our English poet has been noted for three centuries as the greatest playwright in the world; but what will be thought of "Hamlet" and "Macbeth" if they are reproduced, two thousand years from now, under conditions approximating those which attended their original presentment? Will even such a tragedy as "Hamlet" seem so moving to an audience of seven thousand people two thousand years from now as "The Trojan Women" proved itself to be, in the stadium of the City of New York, a month ago? This is a question that can only be answered by the future; but it is a question that may hold all critics of the present time at bay.







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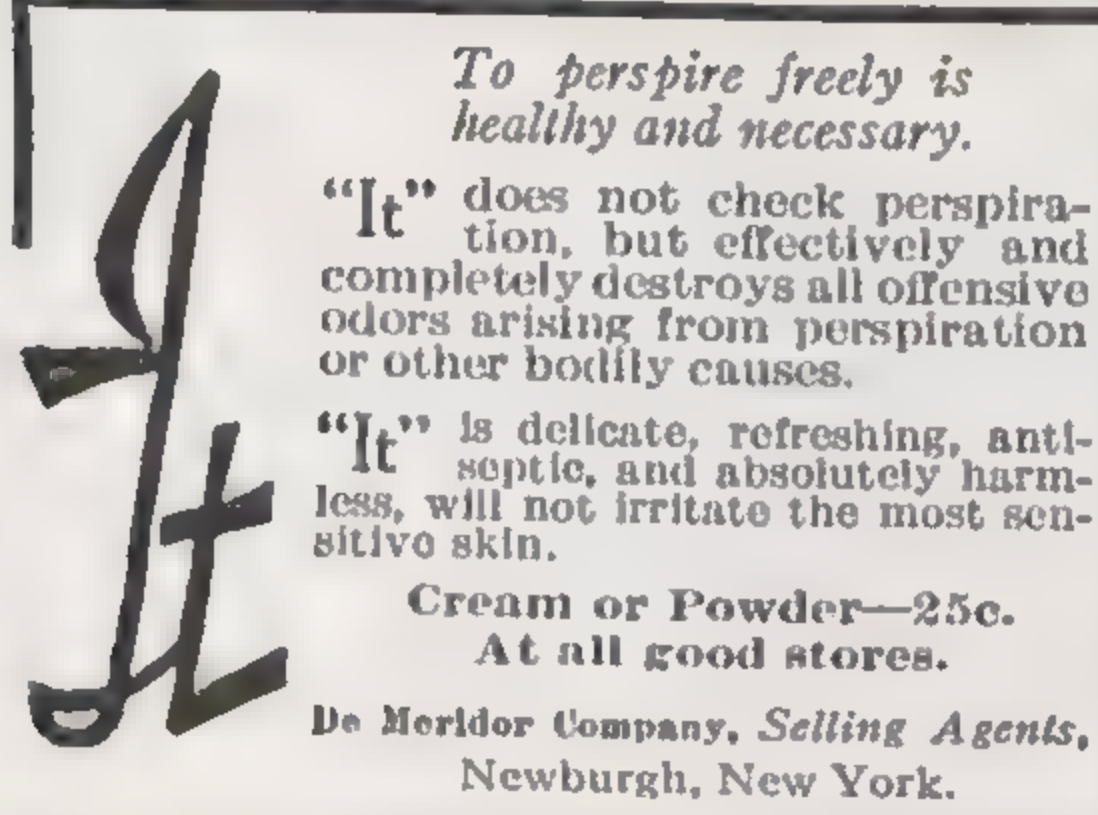


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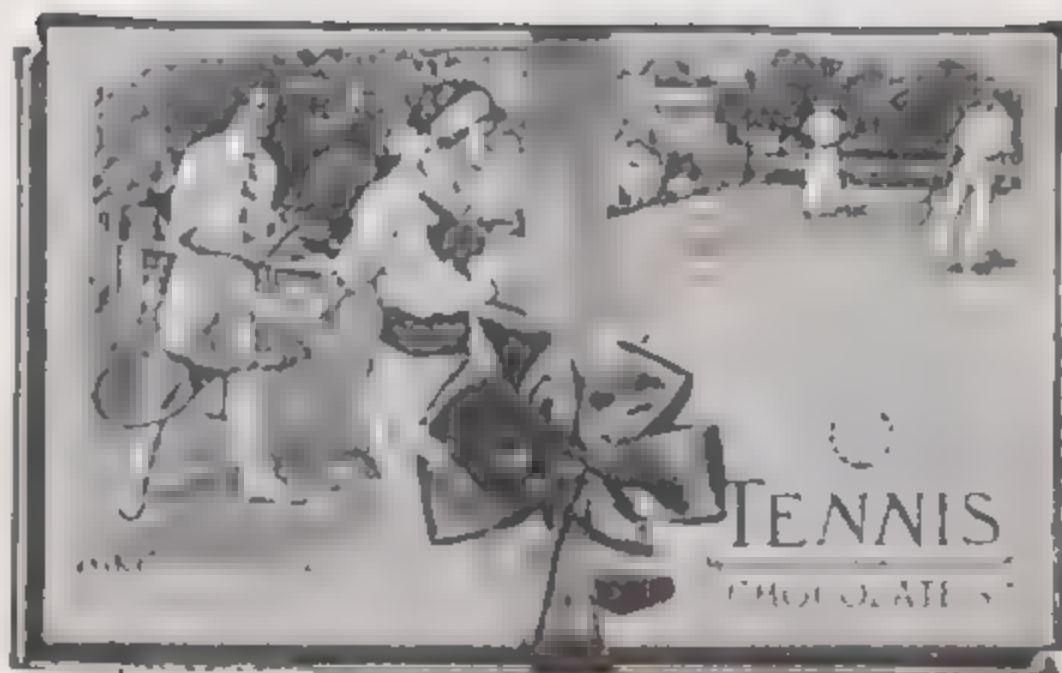
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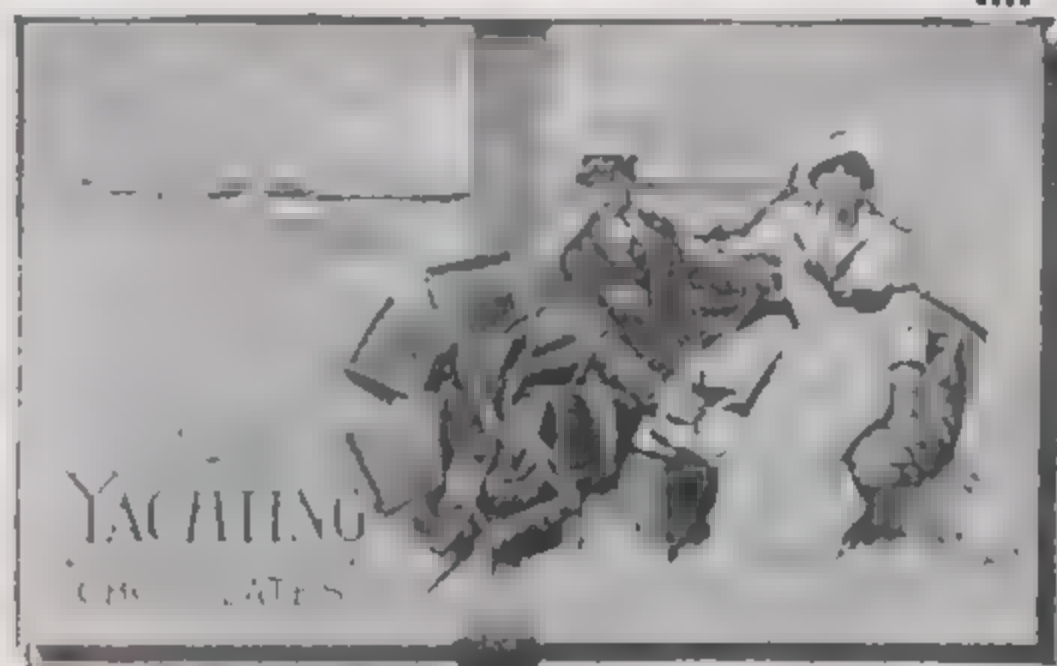
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Wrote Me  
Last Year**

I saved American women many thousands of dollars, and gave them better refrigerators for their money. A postal today will save you ten or fifteen dollars.

—Hugh L. Smith, President.

## The Great White Frost SANITARY Refrigerator

Direct from factory to you. Freight prepaid. 30 days' free trial in your own home. Easy monthly payments if desired.

Beautiful, sanitary. Saves its price in cost of ice. Round metal body; enameled snowy-white inside and out. Easy to clean—no dirt-catching corners. Revolving shelves. Cork-cushioned doors and covers—noiseless and airtight. Porcelain drinking water reservoir and cooling coil attachable to city water system if desired. Nickel trimmings. Move-easy casters. All latest improvements. Guaranteed 25 years—lasts a life-time. Adopted by U. S. Government.

Postal brings handsome free catalog and factory prices. A miniature White Frost for the children—free. Ask for it when you write.

White Frost Refrigerator Co., Dept. A2, Jackson, Mich.



**Hotel Puritan  
Boston**

Commonwealth Ave., near Massachusetts Ave., car lines and subway station.

**The Distinctive Boston House**  
Wholly Reasonable Rates

Some globe trotters have been good enough to say that the Puritan is one of the most attractive and comfortable hotels in the world.

Your inquiries gladly answered and the booklet of the hotel mailed on receipt of your address.

N. D. COSTELLO, Manager.  
Good Garages Nearby.

## About Her Beautiful Complexion

If you were to meet Miss Martin you would first notice her beautiful, youthful complexion. So your complexion, good or poor, is first noticed too!

Culture, personality, dress, all contribute to make the "Woman Beautiful"—but of all factors, the subtle charm of a beautiful complexion is easily first—and the first and best aid in producing this is

## CARMEN Complexion Powder

the one powder that adds every charm to the complexion without seeming artificial—one that keeps the skin fresh and dainty in appearance, and blends perfectly with the flesh tints. The powder that has a delicious subtle fragrance that lasts as long as the powder. The powder that "stays on" until you remove it. The powder that appeals to the refined, well groomed woman.

Four shades: White, Cream, Pink, and Flesh.



Purse size box and mirror containing two or three weeks' supply of Carmen (slate shade). White, Pink, Flesh, Cream, sent for 10c silver and 2c stamp.

50c Everywhere

Stafford-Miller Co.  
593 Olive Street  
St. Louis, Mo.



# KAFFEE HAG

CAFFEINE-FREED COFFEE  
NOT A SUBSTITUTE

## Dodging Fatigue Poisons

On your vacation and week-end trips to country, mountain and shore, no small part of your enjoyment and rest depends in the invigoration of fresh air and the elimination of fatigue poisons.

Iced KAFFEE HAG is deliciously refreshing after a dusty ride or tramp. It is caffeine-free and will not add another poison to your nerve-tired system.

ALL OF THE DELIGHTS—NONE OF THE REGRETS

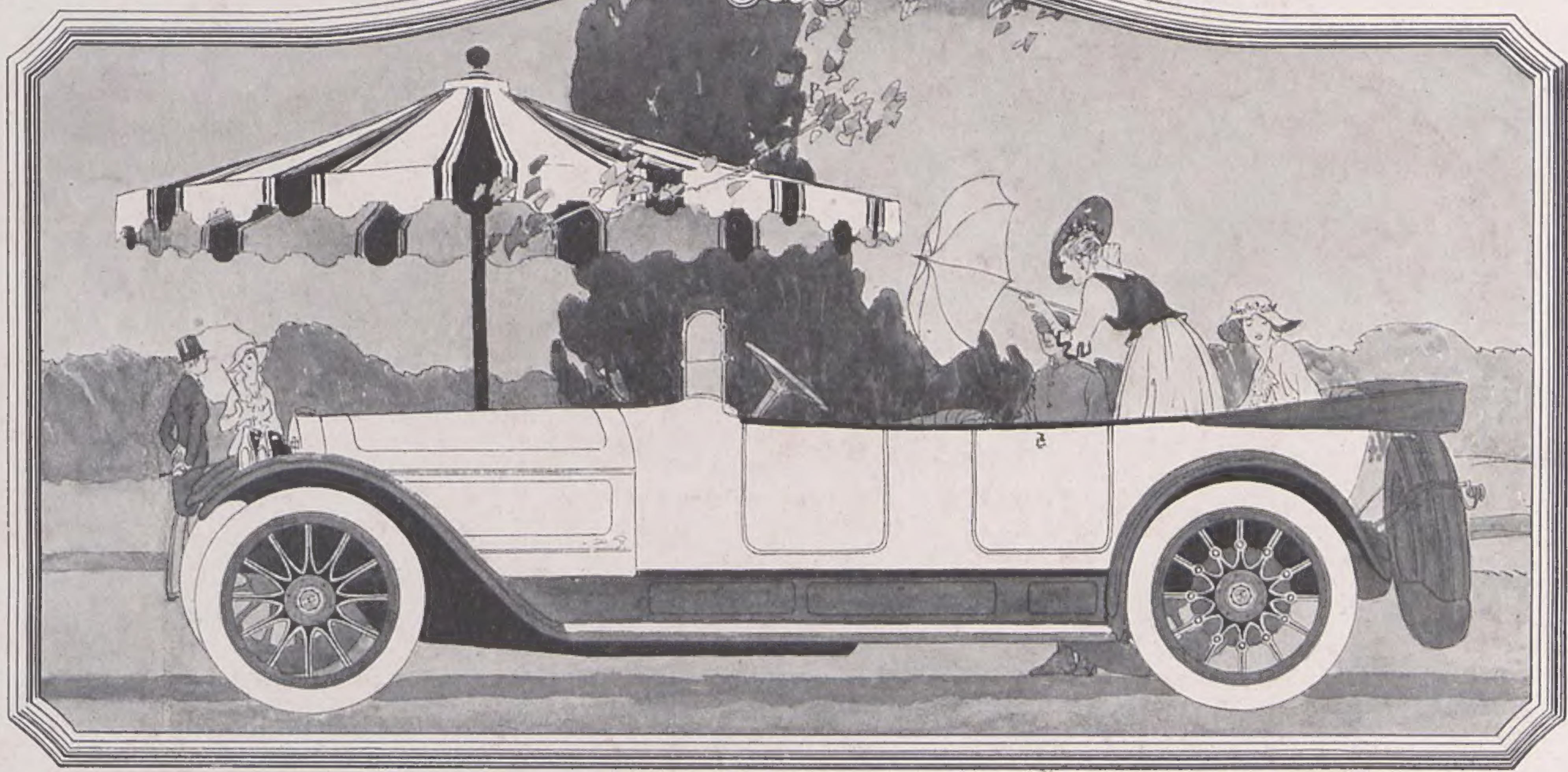
25 cents a package—in the bean only—all dealers.

If your dealer cannot supply KAFFEE HAG, send twenty-five cents and a package will be sent postpaid.

Kaffee Hag Corporation,  
225 Fifth Avenue, New York.







## *The* HALLMARK *on the* CAR

The Locomobile differs from other motor cars. It is hallmarked, not trade-marked.

The hallmark on a piece of old silver is different from a trade-mark. It is a mark that registers the fineness and high quality of the silver used, together with the names of the designer and craftsmen who produced it. It is an official endorsement of genuineness, not a manufacturer's label.

The trade-mark is necessary in commerce. It is a mark or sign to distinguish an article. It not only prevents confusion, but it aids in making sales. A trade-mark, as a name, a design, or picture, may be worth many thousands of dollars to a company.

Motor car designers always equip their cars with special features so as to make them unmistakable in appearance, and recognizable even at a distance. Each Motor Car has its special signs. It is trade-marked.

The Locomobile idea is different. It is to make a car that is hallmarked rather than trade-marked. Thus we eliminate from the Locomobile conspicuous identifying marks. We believe that a car like the Locomobile primarily should be the owner's car, and ought not to carry a manufacturer's label. It should be the sort of car that one on seeing it would say, "That is one of the most beautiful cars that I ever saw, but what make is it?"

The new Locomobile is the finest car we ever made. We look on it as a work of art, and as such we do not want to put a trade-mark on it.

*The*  
LOCOMOBILE COMPANY  
*of America*  
MAKERS OF FINE MOTOR CARS





*La question n'est pas  
"Quel talc?" mais "Quel  
talc Français?"*

Talcum Powder whose French character makes it ineffably fine-enchantingly soft and breathing the fragrance of Djer-Kiss Perfume — that French masterpiece of Kerkoff!

# *"Djer-Kiss"* TALC

*Beauty's protection for Beauty's complexion*



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